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James Francis Cooke

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MUSICAL EDUCATION
IN THE HOMEConducted by
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A HAPPY New Year! This is our hearty greeting to the continually enlarging group of ETUDE parents. It seems but natural with the opening of the year to begin sermonizing and moralizing. But we restrain the impulse, because it is too much like preaching to the well-meaning folks who fill the pews instead of reaching the reckless joy-riders on the outside. We realize that the good ETUDE parents do not need to be told of the value and advantages of music study for their children. Like the preacher, we may counsel with them and admonish against the errors and pit-falls of hearkening to unscrupulous teachers who exhort them to run after false gods in the form of foolish fads and untried methods, but the glorious message of the musical life is always theirs and they would not be welcoming the ETUDE into their homes.

We can only hope, then, to inspire every mother who hears the gospel of good music preached in these columns to become a musical missionary and to carry the wonderful message into the homes of every unconverted mother of her acquaintance, that no little children in this land of plenty and opportunity may fail of the joy and blessing of a musical education.

Pledge for Co-operation

LET THIS, then, be your New Year's resolution. Pledge yourself to hearty cooperation with your children's music teacher, to work steadily to raise the standard of music in your own home and community and to preach, unceasingly, the salvation of the musical life to your friends and neighbors.

Yours will then be, indeed, a Happy New Year throughout the length of the calendar. In the teaching season progresses we have before us again the important question of the supply of music and materials provided by the teachers for their pupils. Several mothers have voiced complaints to this department because of "the high cost of the up-keep" of the children who are studying music. They say it is a good deal like the family car—not the original cost of the instrument, nor the legitimate expense of its use and care, but the accessories and incidentals that put it in the luxury class.

I appreciate fully that the expense of music and materials is an important matter to the average parent. Where several children are taking lessons, it is bound to be more or less a strain on the family income. If the bill for supplies, sheet music and other accessories is a steadily mounting one, it is certain to become a controversial issue in the home circle. Often it has even a deterrent effect upon the children's continuing their music study, with the consequent loss of pupils to the teaching profession. Therefore, the wise, business-like teacher will see to it that the music provided the pupils is carefully selected to meet the special need and temperament of each particular type, and that

no more is given than is absolutely required for satisfactory progress and the keeping up of the pupil's interest.

The Indulged Child

IN CONSIDERING the problem, however, the capable, efficient mother will reserve her judgment until she has weighed the facts. Perhaps the child is the type who loses interest unless continually buoyed up by the variety and novelty of his new pieces and studies—the sort who has never been trained at home to finish a job, once undertaken, who rebels at enforced discipline and who puts and sulks at lesson periods if compelled to work on the same material twice. Perhaps the teacher knows that such a child will be allowed to stop lessons if distaste for the subject is aroused. Of course, even in such cases, through a wise selection of material, overcoming, perhaps, some special defect with each exercise or piece provided, a good deal of technical training may be accomplished.

With pupils who will attack every new composition with enthusiasm and avidity, but who tire after the newness wears off and before the selection is learned, the teacher is always hoping to find something especially fascinating that will hold the child's attention until a piece is completely mastered, realizing, in the meantime, that while they may be in a sense a partner of the parent in encouraging a bad habit in the child, at least they are instilling a certain amount of music-learning into the pupil's mind and are also developing many other worth while habits that the study of music will establish. If you have not trained your child to finish a task—the final test of persistency and stick-to-it-iveness—in all the years you have been at your job of motherhood, do not expect the music teacher to do it in one or two hours a week.

Impartial Judgment

SOMETIMES, unfortunate though it is, a continual supply of new material is the only way to keep some children happy and interested. On the other hand, it is perfectly true that there are occasionally teachers who will give their pupils an over-supply of music because of the commission made upon the sales. But they are not numerous. If your piano and music cabinet are loaded down with half-learned and discarded texts, you had better investigate the situation.

But when you start be open-minded and impartial. Be sure that you understand conditions before you place the blame. If it is music that has been well-learned and out-grown and has therefore served its purpose in your family, pass it on through the settlement schools or some other channel where it will help some ambitious but poorer child. Sit down and analyze the work your children are doing. If they come from every lesson with something new, and have no perfected

(Continued on page 67)



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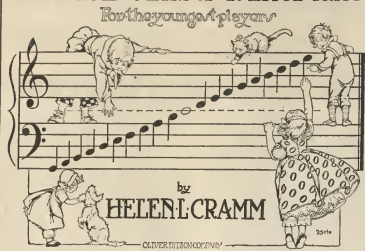
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THE MUSICAL HOME READING TABLE

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Theodore Thomas and His "Shop Concerts"

THEODORE THOMAS, founder of the Chicago Symphony Orchestra and one of the greatest of pioneers of music in America, did not always enjoy performing the lighter kinds of music with his orchestra, but, according to his wife "Memories of Theodore Thomas," he was just as exacting in conducting a Strauss waltz as in a Wagnerian prelude.

"It must have been terribly tedious to Thomas to come back from the triumph and exaltation of a series of great festival performances, and go to work grinding out 'popular programs' every night for the masses," we read, "and it is no wonder that he often alluded contemptuously to this class of performances as 'shop concerts.'"

"Nevertheless, he did not allow himself

to slight the performance of even the musical trifles of which they were so largely composed, but gave infinite care to the preparation of every number that he played, and would not permit the least slovenliness in their execution. He was especially particular in regard to the Strauss waltzes which he gave with infinite grace and a wonderful swaying rhythm.

"Someone once asked him how he managed to impart such vitality and lightness to these dances and he replied, 'Have you never noticed that I always beat the first stroke of the rhythm up instead of down? You cannot put the life and continuous motion of the dance into a piece of music, if you knock the poor tune down at the beginning of every measure.'"

The Meaning of Rhythm

KARL W. GIERKIN's little book, "The Fundamentals of Music," is valuable for its concise statement of facts that ought to be more familiar than they frequently are. Concerning the function of rhythm in music, for instance, he has this to say: "In the beginning was rhythm," said Brahms (a statement also attributed to von Bülow), and historians agree that the earliest manifestation of what we call music is to be traced back to the rhythm of primitive dancing. The word rhythm means literally flow. This directs our attention to the continuity of music—it involves a constant forward progression. But rhythm implies regularity of gait, as well as forward-movement. It is not a matter of forward progression by starts and hitches but a regular, steady flow.

"This in turn points to an alternation of

strong and weak, for without such regularity of alternation there could not arise that steady, persistent movement that is so basic in music. The accents are referred to as 'strong beats' and of course there could be no accented points without corresponding regularity of non-accented ones. Freedom from monotony is secured by variety of tone length. The most striking characteristics of musical rhythm are then: (1) regularity of gait in forward movement—this is pulsation; (2) accentuation; (3) variety in tone length."

And again—"It is through rhythm that unity, coherence, balance and variety are achieved. Rhythmic progressions are far more common than tonal ones, and the repetition of rhythmic effects is largely responsible for the feeling of oneness that arises when a musical composition is heard."

"Beethoven's . . . tapestry may be woven in heaven but we feel that he has spun the thread of it in hell. Each fiber weaves in the childish gaiety of heaven, and so he fills us with a serene and profound satisfaction that remains unalloyed."—HAYLOCK ELLIS.

Keep on Trying

Music students prone to discouragement may find help from the following anecdote taken from Alexander Woolcott's "Story of Irving Berlin." It dates from war-days. "A magnificent colonel, on the prow in his domain, came upon the buglers at practice and suggested, in a sultrian manner, that they amuse him by learning to play *Over There*. They explained nervously that this was impossible, as the bugle did not have all the notes with which Mr. Cohen's piano had been blessed.

"Well," said the High Command, baffled for the moment, but a soldier and a colonel to the last, kept on trying." Incidentally, the same author reveals the fact that Irving Berlin "kept on trying" himself with better results, though under conditions which may have seemed equally hopeless at first. "Oh, Mr. Berlin, cried a pretty girl at an afternoon tea into which he had

(Continued on page 57)



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JAMES FRANCIS COOKE

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"One group, that is to say, views it as a disclosure of sentiment; a second, as a historic record; a third, as a compendium of speed calculations; a fourth, as a folio of designs; and a fifth, as a traveler's guide to new realms, whether of emotion, fact, mechanism or form, matters not.

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The Voice of Ambition

WHETHER Joan of Arc did or did not hear supernatural voices commanding her to liberate France, will be debated to the end of time. The query is fruitless. The fact is that she, herself was convinced that she heard them. That was the luminous idea which fired her with the ambition to do things which in themselves seemed even miraculous for an illiterate French peasant.

In ancient times ambition was looked upon as a somewhat reprehensible trait. Thus, Shakespeare paints Wolsey. Ambition then meant the quest for the vainglorious power to dominate. This connotation of the word is lost in this age. Ambition is reserved for those who are determined to rise in the world to finer things and who have the resolution to fight all obstacles in their way. In our times ambition is not the "sin by which the angels fell" but the inner voice which enables one to soar to the heights of noble attainment.

The voice of ambition speaks to all of us at times. In our imaginations we conjure the scenes of great and noble undertakings in which we hope to be permitted to have a part. Imagination? Of course. But without that, imagination and the continuing action, many of the finest deeds of history would remain undone.

Great men have for the most part been men of great imagination. Voices of invisible forces speak to them subconsciously, over and over again. They possess giant ambitions. When these ambitions have been based upon lofty ideals and a willingness to labor and to sacrifice, civilization itself has been moulded by their achievements.

This, January, is the great month of ambition. The coming of a new year leads us to new resolutions. The longevity of a good resolution depends partly upon the will of the in-

dividual, partly upon talent, partly upon the intuitive guidance of invisible forces.

Native talent is a vital factor. The individual who imagines that ambition alone is sufficient to open the gates of immortality may be bitterly surprised. As we have repeatedly said: One can not make a race horse from a dray horse. The converse is likewise true. The race horse is a sensational animal, but for certain work he is altogether useless.

Ambition focused upon your natural abilities may lead to glorious results. Focused upon mistaken conceit, it may lead to pathetic failure. Find first of all what your natural qualifications are. If you are not destined to become a fine performer, resolve to become a fine composer or a fine teacher.

We have seen, many times, poor students and underpaid teachers rise to mountain peaks of fame and prosperity, on the wings of noble ambition.

Listen to the silent voices, as did Joan of Arc. They come to all of us. Psychologists speak of them as "intuition." Often they are our safest guides. They bring us courage, patience and higher insight.

Beethoven went far into the stillnesses of the woods, that he might listen! listen! listen! It is perfectly natural to tune one's soul to hear these invisible voices. They are the sources of immortal inspiration. There is no trickery about this. Isolation from the world, for "him who in the love of nature holds communion with her visible forms," is merely a normal process of putting

oneself in contact with the Almighty. It is at such moments that our noblest ambitions bring to us the messages which point the way to our highest goals. Let our New Year resolutions, then, be to have greater and greater ambition to achieve finer things for our fellow men.



"JOAN OF ARC," BY J. E. LENEUVEN, NOW IN THE PANTHEON OF PARIS.

THE MUSICIAN'S AUTOMOBILE

RECENTLY, in Europe, your editor talked with a group of active musicians. Only one in the group possessed an automobile. He found it difficult to explain to them that in America a corresponding group of musicians not only would have automobiles, but also would consider them a necessity.

The economic situation in America, as far as musicians are concerned, is unique in the history of the art. Musicians never made so much money. Even the musicians in small orchestras, under certain union scales of pay, make from seventy-five to one hundred and fifty dollars a week. The musician is often one of the most active persons in the community. He has to run hither and thither—everywhere. The automobile becomes as much a necessity as his fiddle and his piano. Without a good reliable car, he is as much crippled as would be the doctor. Of course the lead leaders in the musical profession will have from two to three cars. Many go "auto crazy" and spend lavishly for their motors. Some, like Josef Hofmann, become experts and contribute important inventions and ideas for improvements of the motor.

The point we want to make is that American musicians are greatly blessed, to be able to afford excellent cars; while their European brothers, like most professional people abroad, have to content themselves with bicycles.

JUSTICE TO MUSIC PUPILS AND TEACHERS

ON THE WAY to the recent convention of the Music Teachers' National Association at Rochester, we met George D. Haage on the train. Mr. Haage is the President of the newly organized Music Teachers' Association of Reading, Pennsylvania. This association is organized to be of practical value to the teacher. One idea he mentioned could be used with profit by other groups of teachers working collectively.

A committee of the association visits the public schools of the city and has been successful in effecting an arrangement with the authorities which protects the teacher and the pupil against loss of lessons in the case of pupils who are "kept in" after school. The music teachers have an understanding with the school authorities that pupils who are disciplined in this way may notify the school teacher that the day happens to be one on which the music lesson is due. If this is the case, the pupil is excused and permitted to "stay in" on another day.

When we were teaching we can recollect losing many lessons through pupils who were "kept in." The idea struck us as a fine one and we are passing it along to other teachers.

The missed lesson problem is one of the large leaks in the teacher's pocket-book. The missed lesson slips stating that teachers will not be responsible for lessons lost through any cause other than protracted sickness have helped thousands of teachers. The slip is sent out with the bill, or the statement, and never fails to make an impression upon both pupils and parents. These slips may be purchased from the publisher of this periodical at a nominal cost.

MUSICAL ABSORPTION

WHEN a glass is filled to the brim, it takes only one drop to make it spill over. The receptivity of minds, as far as music is concerned, varies enormously with the individual. Some minds have the capacity for hearing very long musical programs and remaining fresh and attentive to the end. Other minds are tired out after a single movement of a symphony.

In the pioneer days our crude adventurers on the frontiers of civilization, who spent their leisure hours in the local taverns, had great admiration for the man who could "hold his ticker." It is a well-known fact that some people can take a dosage of alcohol which would utterly paralyze others with different nervous organisms.

It often seems to us that musicians are unfair to the laymen in expecting them to be attentive to long programs of involved music. We have a very definite sympathy for father who begins to rustle his program and shuffle his feet after listening to the First Movement of a Brahms Concerto. Father's musical capacity may be about one pint. It would give him a great delight to

hear melodies that were within his understanding and he is frank enough to say so. He is bored to death by involved sounds.

The virility and contrapuntal ingenuity of a Bach Fugue startle him and interest him for about five minutes. Then his restricted musical sense becomes stupefied by complexities.

Many men are prejudiced against music because they have been forced to take dosages entirely too copious and too strong for them. We know of one elderly gentleman who had been a Colonel in the United States Army. He had known very little of music, but was by fortune the grandfather of a musical boy. When this boy started to study Bach's Inventions and later Bach's Fugues, the "Colonel" was at first very much irritated. The contrapuntal puzzles were very much greater than his receptivity.

He would either order his grandson to stop or leave the room. However, after hearing these puzzles over and over again, he came to be very much interested in them. In fact, he came to like them very much and frequently called for them. It was a cultivated receptivity. This editorial then is perhaps a lesson to those who have made the mistake of too large dosages of music to adult listeners.

Musical receptivity is, after all, a very astonishing thing. Consider Toscanini, the Italian maestro, who conducts an entire performance of, let us say, "Tristan and Isolde" without score—three hours and more of the most intensive musical thinking, watching the course in his mind's eye of the thousands and thousands of notes in their relation to the performance.

What mathematician is ever called upon to perform such an astonishing cerebral feat? The ability to do such a thing represents a gigantic mentality, beside which the problems of the average business man are puny and comic.

How can a human brain focus itself upon such a huge work for such a length of time? In fact, as we have continually brought to the attention of our readers, this very exercise of the attention, this concentration, this spontaneous cultivation of the synchronization of the mind, the nerves and the muscles, even in the performance of quite simple pieces, is a brain drill not equalled by any other form of mind training.

Musicians and teachers should never fail to go out of their way to make this point very clear to the general public, because the public is not sufficiently informed upon the difference between the study of music and the mere cultivation of a taste for music. One could have a comfortable chair in a gymnasium and watch generations of athletes in training and grow weaker all the time. In order to get the benefits of music training one must study an instrument seriously and earnestly. The value of the training will be reflected in all phases of musical work at all times.

THE BOX AND THE "SOX"

"I sold you the box and not the 'sox'."

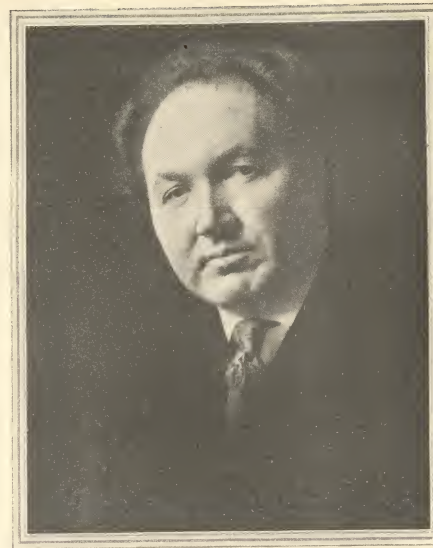
The Bowery, The Bowery,
I'll never go there any more."

SO runs the great song favorite of the Elite Eighties, with the lamentable history of the yokel who visited a Bowery auctioneer and bid upon a half dozen socks, only to find that he had bought an empty box.

Thousands of people buy pianos in much the same way. They think of a piano as a piece of furniture, not as a musical instrument. Any kind of a good looking piano case can be chased the customer blind by the glib salesman. A few months after the purchase the customer finds that he has the box but that the instrument inside has already died of premature senility.

If you do not know how to judge a piano, and if the piano teacher friend, that is, one who keeps informed on the best assured of an unbiased, unprejudiced opinion, you may be Piano Expert, Ende Educational Service Bureau, The Etude Magazine, 1712 Chestnut St., Philadelphia, Pa.

But, by all means never let anyone sell you a piano merely as a piece of furniture. The "box," that is, the piano case, is very important, but without a fine inside it is literally worthless.



LEOPOLD GODOWSKY

Self-Study in the Art of Music

A Remarkable Interview Secured Expressly for The Etude Music Magazine with the World Famous Virtuoso Pianist and Composer

LEOPOLD GODOWSKY

"WHO NEVER TOOK A LESSON"

PROBABLY the most astonishing instance of the "auto-didakt" or self-taught performer and creator in the history of art is that of Leopold Godowsky. He was born in Vilna, Russia (now Lithuania), February 13, 1870. He made his debut at the age of nine. The biographical dictionaries mention that he studied in Berlin under Rudorff and in Paris under Saint-Saëns. This, Mr. Godowsky insists, is in error—that, while he is indebted to these teachers for their friendly interest, his relation was not that of pupil and teacher. In 1884 he came to America and has toured this country many times with prodigious success. He has also taught at different periods in two leading American con-

servatories. In 1909 he was made Royal Imperial Professor and Director of the Master School of the Imperial Royal Academy by the Austrian Government. He returned to America in 1912, but since that time has made numerous tours to all parts of the world, not merely as a pianist but also for the purpose of absorbing local atmosphere for his work in composition.

His work as a composer is distinguished by his tremendous contrapuntal facility and his extraordinary elasticity in the treatment of melodic passages. His fifty-three studies on the Chopin Etudes amazed the musical world by their uncanny contrapuntal treatment. His works in longer as well as in shorter forms are held in highest esteem by musicians the world over.

What is "Self-Taught?"

THE VERY WORD "self-taught" may easily lead to misunderstandings which are difficult to correct.

In a broad sense, all artists of high achievement are "self-taught," notwithstanding the fact that they may have spent years with teachers. On the other hand, there is some difficulty in conceiving one who is wholly un-taught. We are all susceptible to impressions that come from the outside. We may not receive direct instruction through regular lessons; but we absorb ideas and information from all manner of sources. Often this process goes on unconsciously. It does seem, however, that there are some people who have such

marked innate gifts and understanding of basic artistic principles that it is difficult to account for their achievements unless one is to accept the oriental theory of reincarnation.

"How, for instance, is one to explain the genius of Mozart or of Schubert? In mere childhood they were developed far beyond their elders. Surely no teacher could possibly have taught them all that they knew in such a brief period. It should be remembered, however, that these are altogether exceptional cases. The ordinary music student cannot be judged by them any more than Richard Wagner's measure can be taken by comparison with the average man.

"With the majority of pupils, a thoroughly schooled and ably trained teacher can shorten their periods of work enormously and spare them from making fatal blunders in the path of progress. Even here, however, every frank teacher will admit that the pupils who make the real advance are those who realize that their success must depend upon their own initiative, hard work and the preservation of their personalities as artists. The pupils must lend himself to the teacher's leadership; but he must imagine that a great teacher with a great name will carry him to triumph unless he (the pupil) supplies ninety per cent of the effort (the motive force), he is doomed to disaster.

A Natural Gift

WITH ME music was as natural and necessary as breathing. I can not remember my first contact with music. I was far too young. My family was not composed of professional musicians, although they loved music. When I was a child my father, a physician, while attending a family doctor, was stricken in the home of his patient and expired. This left my mother destitute.

"I was given into the care of an uncle who was very musical. He had been a pupil of Wieniawski and played the violin exceedingly well. I started on his piano to penetrate the fascinating mysteries of

The Conquest of Fate is the Sublime Problem of Man

the ivory and ebony keys, when I was three years old. I have no recollection how I learned the notes. It all seemed perfectly natural and obvious to me, as though I had always known how to play them. No one remembers how one learned to feel oneself. Playing the piano was like that to me. At the age of five I composed a minuet. The middle section was a perfect canon. This is noteworthy because up to that time I had never heard a canon. I used this canon in another composition twenty-three years later.

"My musical education went on in a haphazard way. I simply played everything I could lay my hands on. I remember that there was a beginner's book for piano which in its day was very famous in Russia. It was by Krupinsky. I mastered it but have no idea how I got through with it. Every new work I studied with huge enthusiasm. When I came to parts which seemed of impassable difficulty I isolated those parts and worked with them indefatigably until they became just as playable as the simpler passages.

Technic Developed

"NOW HERE is an astonishing thing. Although I never practiced studies and exercises of any kind in the ordinary sense, I achieved a peculiar reputation as a great technician. But I make a marked distinction in the matter of technic. To me technic should include everything that has to do with the creative quality that leads to a beautiful, artistic and soulful performance. The finger mechanism is to my mind only a small part of technic; for the word should embrace phrasing, touch, expression, nuance, rhythm and so forth.

"In a similar manner I find that I have a reputation for being a contrapuntist. This is equally curious. During my friendship and association with Saint-Saëns (who even went so far that he wanted to adopt me, give me his name and will me his fortune), I found that this great French master made it a practice to spend a certain time each day working out contrapuntal exercises. He continued this practice even until his advanced years. I have never done a contrapuntal exercise in my life. Of course, in my work in composition I have devoted serious attention to the weaving of the various melodies into contrapuntal designs in the musical tapestry. That is the art of music in its highest form—but, as for contrapuntal examples, of the school-book type, I have never written one.

Technic a Means

"PLEASE do not misunderstand me. I do not undervalue technic. Everyone must have it. Everyone must have, likewise, a fine playing mechanism, just as a workman must have tools and the artist must have his brushes and his pigments. Technic properly concerns itself with the discriminating use of the tools, the employment of the tones in making a masterly musical picture, whether that picture be a composition or an interpretation. What if painters spent all of their time in discussing their brushes? There would be very little art in the world. The main thing is the creative. Yet, painters cannot paint without a brush and the knowledge of how to use it.

"The preservation of personality is the all important thing in the interpreter-artist. The best teachers are those who give most thought to this. This is one of the reasons why Leopold Auer has been such a historic success as a teacher. Of his scores of pupils one cannot say that a single pupil's individuality has been killed. He encouraged his pupils to do their own thinking and bring out their own talents.

"The curse of the age in music is con-



GODOWSKY AT THE GRAVE OF CHOPIN IN PERE-LACHAISE

ventionalized, machine-made instruction in which the pupils march after the teacher like so many old-fashioned troops down the goose step in the "Parade-march." This does not refer to class instruction. Class instruction properly conducted may lead to the finest results and does not destroy the pupil's personality. I have done enough of this to know. In fact, I was one of the first to adopt and to advocate class instruction.

Means for Self-Study

"THE PUPIL who is so situated that a teacher is unobtainable, either through geographical distance, or—

what is often worse in these days of the high cost of instruction—financial distance, should not despair. One of the advantages of this age is a rich literature upon music study, remarkable musical magazines giving invaluable self-help ideas, radio recitals by the greatest artists, recitals literally shot through the air from the heat of the metropolises to the prairie farm, and music reproducing instruments and reproducing pianos which portray the playing of great artists with remarkable faithfulness. The main thing for the self-help student to remember is to utilize these opportunities and to keep working. "All these things place music study upon



X-RAY PICTURE OF GODOWSKY'S MAGIC HANDS

THE ETUDE

a plane greatly advanced from that of the student of twenty-five years ago. This is useless advice to the worthwhile student, as nothing will stop them from working their heads off! Stick to it if you really have the great ambition. When the time comes when you can afford and can secure the desired teacher, your self-help efforts will prove just that much time and labor invested.

"Above all things seek real musicianship, not mere digital proficiency. The greatest deficiency I have found in pupils the world over has been lack of coordination of the musical studies. How can one intelligently interpret a piece unless one is familiar with the history of the art? How can one know what was in the composer's mind unless one makes a sympathetic study of his life? Of course there are thousands who play the piano and play it exceedingly well, without a knowledge of harmony, counterpoint, history, biography and musical form; but such performers cannot expect to rise to the very top. Knowledge, breadth, character, culture, education and thoroughness are the great determining factors in the end. It makes no difference whether you get these in school, college, conservatory or not—get them you must or suffer the consequences.

The Open Road

"WE ARE living in an age of marvelous opportunity—an age in which there is no excuse for lack of culture and education, except the indolence and indifference of the individual. The newspapers, magazines, libraries, records, radios and public lectures make education almost unobtainable. However, the student should always remember that even when we know a great deal, we know comparatively very little. He should understand that the thing that makes life most interesting is the constant acquisition of knowledge. It is the experience of all who have been concerned in education that usually those who have the most obstacles thrown in their way and have to die farthest get through them are the ones likely to accomplish the most.

The Safe and Safe Classics

"ONE OF THE serious problems of the self-help student is that of charting his way. The part of the great classics is pretty well defined. Better not concern oneself about the modernists until the classics have been mastered. If you want to have a mind, don't worry about the creeks of musical art when there are oceans of Bach, Beethoven, Mozart and Chopin. Did it ever occur to you that it is very harder to play a simple Mozart work than a difficult Liszt? Why? To play Mozart with the crystal purity of style, transparency and limpidity which his compositions demand is far more exacting than to execute the complicated works of the Hungarian genius in which a slighted note may be undetected by most in the audience. In Mozart every shortcoming stands out like a flaw in a diamond. For this reason Mozart is one of the most valuable composers for the student pianist. Play Mozart really well and your whole average of piano playing will be raised.

"Of all things it would seem wise for the self-help student to avoid (especially until he has a substantial grounding) what is known as 'ultra-modern music.' If this music brings confusion to mature minds, how is the student to fare with it when he is laying the foundations of his art? In fact it is difficult for the artist, with no time nor inclination, even to be involved in a controversy concerning modern music. If his convictions do not permit him to follow all of the outrageously radical theories of the ultra-modernists, they insist that he is an old fogey so saturated with traditions

THE ETUDE

A MUSICAL QUESTION OF THE HOUR

"Why Every Child Should Have a Musical Education"

Following are the results of one of the most popular Symposiums ever conducted by The Etude. Liberal Prizes were offered by the Etude Music Magazine for answers to this question, to which seventeen hundred answers were

received. The five winners of leading prizes were: Russell Snively Gilbert, Katherine Harrington, Elizabeth Willis DeHuff, Hilario F. Rubio and Howard J. Hoste. If space permits other articles will appear later.

First Prize

By RUSSELL SNIVELY GILBERT
ORANGE, NEW JERSEY

Musical study quickens the eyes, ears and the fingers; the mind, and the memory. It stimulates self-discipline. Music, as an emotional outlet, is a great safety valve. Music is a means of service.

The eyes

Music study increases the efficiency of the eye. Reading a melody, the eye must see and remember at one glance both the note values and the interval distances between the notes. In songs and hymns the chord work demands that the eye move from the bass to the treble clef instantly.

The ears

Children have a musical ear. Those who have not can develop one. This makes a splendid study in concentration. Many children do not hear what is said to them until it is repeated. Music study will awaken their ears to hear the first time.

The fingers

The fingers of children are often awkward and clumsy. They drop often or knock them over, and smear things generally in eating and writing. Daily music practice concentrates the mind upon the fingers. Clear playing demands knowing fingers. Loud and soft effects demand certain feelings at the finger tips.

The mind

As soon as the eyes and ears report, the mind must take action and send the order to the fingers. Disasters and blunders are the result of wrong mental decisions. Music clearly reveals the lack of this power to decide instantly and corrects the defect.

The memory

Small minds memorizing small things develop powers of concentration that, as the years pass, enable them to possess marvelous powers of memory. This power is utilized in school, college and business.

Self-discipline

To interpret the thought of the composer is a study in self-discipline. The daily practice is another drill.

Emotional outlet

Children forced to repress their emotions find an outlet in music. Music can be a joy to the child and a comfort and delight to old age. Music is a friend who never deserts or disappoints those who earn the right to its possession.

Practical value

One of the fundamental principles of music is mastered, music remains forever. The ability to play or sing a hymn in a service or a song in a college gathering has fully repaid many a girl and boy for the effort. Knowledge of possessing the power to be of service brings a joy into life that cannot be bought.



YOUNG GIRL AT THE PIANO—A Renoir

This is an engraving of one of the most famous paintings in Europe. The original hangs in the Luxembourg Gallery in Paris. The painter is probably the most discussed master of the French "modernist" school. The colors of the original are very subdued.

Second Prize

By KATHERINE HARRINGTON
LEXINGTON, MASSACHUSETTS

My first reason why every child should have a musical training is embodied in Tommy—Tommy who was so dull in school that he was the despair of all his teachers—a dullard, and likely soon to become a disheartened, mentally stunted boy, and later a stupid man.

The only thing Tommy could do was to use his hands. Almost every musical instrument encourages the intelligent use of hands and fingers. Through their use the brain is awakened. So Tommy learned to make eyes and ears cooperate with his clever fingers. Rhythm and a dawning sense of beauty and form awakened a seemingly stupid child to a world of color, life and charm.

Josephine is my second argument for a musical training. Nervous, irritable, half-melancholy and ill-poised, she was led from melody to harmony, from stiffness to relaxation, from irritability to surprising calm. Music, too, gave her a normal outlet for pent-up feelings and emotions.

Next comes poor little Marie—from an ugly, barren home, with crude ideas of beauty, and with a great love of it tucked away, dormant in her little soul. Through music she not only found beauty, but she also learned refinement. Music lifted her out of misery into a world of dreams.

For the talented Simone—a dark, passionate lad—eager, even greedily, for self-expression, burning up with unfired, unharnessed power, music opened wide her gates and set the soul of him free. He became composer, artist, and contributed his share to the music of the world.

Last comes a skeleton or an anatomical chart; and so on throughout all crafts and professions. Therefore, if a child is to understand well the music of the universe found in everything, he must be able to make music for himself.

an illustration of its value: industrially, culturally, intellectually, artistically, socially, and from it she has made her living. Incidentally, perhaps, she learned that she has great and ever greater opportunity to give pleasure to others.

So we find, through a musical training, new life, beauty, rhythm, poise, self-expression, repose, culture, power, emotional outlet, a means of livelihood, and even fame!

Third Prize

By ELIZABETH WILLIS DEHUFF
SANTA FE, NEW MEXICO

When a botanist wishes to determine the age of a tree, he examines its circles of growth, which have been formed to the rhythm of the years, dry or wet, through which the tree has passed. When a physician wants to ascertain the health of a person, he first tests the rhythm of his heart beats. When an astrologist studies the stars, he records the rhythm of their vibrations upon his sensitive plates. When the geologist seeks to find out the age and the former conditions of our earth-planet, he digs down through the rhythmic strata deposited through the motions of the ages. Thus is rhythm the basis of all scientific study and all life, whether in the mineral, the vegetable or the animal kingdom.

Colors are rhythms of different length vibrations; blood courses in rhythm; flowers bud and blossom with rhythmic regularity; the radio responds to air rhythms; the automobile engine throbs in definite rhythm. Rhythm is song. All nature sings, whether in vibratory growth or in the interaction of its different parts. Some of these growth tunes are beyond the range of the human ear, but they are there, waiting to be detected by the trained ear. If one would know life, one must know rhythm; if one would enjoy life, one must understand life's music.

All of us hear the singing of the leaves in the wind, the pattering raindrops upon the roof, the beat of waves upon the shore, the hum of wind in the wires, the sighing of the pines; but who appreciates all this save those whose ears have been trained by a musical education? The untrained ear is deaf to these songs of Nature around it.

Not only is the ear of the musically untrained person deaf to the rhythms of life around him, but he also is incapable of understanding thoroughly all other scientific studies, all of which are based upon a rhythmic vibration of some sort, upon music.

To understand anything thoroughly one must be able to produce it for oneself. An auto-mechanic must be able to tear apart and put together an automobile. A physician must be able to tear apart and put together a skeleton or an anatomical chart; and so on throughout all crafts and professions. Therefore, if a child is to understand well the music of the universe found in everything, he must be able to make music for himself.

Every child not only should have a musical training to enhance his enjoyment of the beautiful sounds that are always singing harmoniously about and within him; but also he or she must have a musical training to quicken and increase the understanding of life in its many and varied phases, both scientific and artistic.

Fourth Prize

By HILARION F. RUBIO

BACOR, CAVITE, PHILIPPINE ISLANDS

Of all the arts music is the first to have a place in a child's mind. This is manifested by the early response to folk tunes. Every child has this gift, and this renders our judgment of his capability inaccurate. We can not make a final statement that this or that child will be another Mozart or Wagner. Our paramount duty, then, is to give every child a musical training in order to determine the individual resourcefulness and, after all, to select the most gifted.

Childhood is the last of manhood. All habits and idiosyncrasies of a grown-up man are traceable to his early training. If a man is prone to gloomy thoughts, it is because he was nurtured in that atmosphere during his infancy. In other words, he was brought up in a place destitute of musical influences. For D'Israeli said: "Were it not for music we might in these days say, the Beautiful is dead." So if every child were taught music he would acquire the habit of being happy from his infancy to his grave.

As stated in my first argument, every child is musically gifted, although not all at the end, gain the title of virtuoso or composer. Those whose inclination to music is less than that to other branches of learning prefer to pursue the latter. But, as the other careers are full of drudgeries, their mental attitude diverts to something recreative and delightful, which is no other than music. Blessed are those who received musical training during their childhood and can turn their mind towards that art! For Henry Giles said: "Music is the medicine of an afflicted mind."

Lastly, let us consider the beneficent effects of musical training upon a child's mind:

(a) In music study, the child is trained to memorize a piece or a portion of it. In this way, the power of memory is developed.

(b) Reading the notes, beating the time, and singing or playing on any instrument simultaneously, is a hard task to one untrained. But a musically-trained child can accomplish this work perfectly. Hence several organs of his body are taught to work independently but harmoniously.

(c) Musical training, furthermore, develops the inventive power of the child; for one who is musically inclined will instinctively hunt a melody of his own, however simple it may be.

Fifth Prize

By HOWARD J. HOSTE

WILLIAMSON, NEW YORK

There are four paramount reasons why every child should have a musical training.

Firstly, a musical training secures a definite beneficial effect upon the physical, mental and spiritual life of the child. It is doubtless because the influence of art as a refining agency is so potent that educational theorists have usually included music in the ideal course of study. The effect of good music is subtle but unmistakable; and its power to stimulate exalted thoughts, its influence in encourag-

ing a rich emotional life, together with its tendency to cause the individual to be more responsive to the various varieties of emotional appeal, would be sufficient reasons for a musical training.

Secondly, a musical training has a definite influence upon the intellectual life. After a period of observation of all types of teaching, it has been concluded that music is undoubtedly the most valuable subject for teaching children in the quickness of perception, in activeness of visual and auditory analysis, in rapidity of coordination, and in keener observation of symmetry and beauty.

In addition, music has been proving itself to be one of the most powerful socializing forces in existence. This I believe to be the third reason. Music is so to speak, which draws people together and stirs them to group feeling, civic pride and patriotic fervor. Socialization must be accomplished by working through the emotions of the individual. Therefore, since music is preeminently the language of the emotions, every child should receive a musical training.

Finally, a musical training should prove to be one of the most important agencies for bringing about a worthy use of leisure. We may ask the question: How may man spend his spare time so as to be happier in his life, better equipped physically, intellectually and morally, and of more use to his family, his neighborhood, and his country? The answer is: Music. It may be given one answer: By teaching him during childhood to do things which may be pleasurable and useful at the time but will be enjoyable after he has grown up.

This means stimulating interest in history, in literature, and in various other fields; but, above all, it means the fostering of a musical training for every child. Thus, it is evident that every child should have a musical training and therefore be benefited.

Schumann and My Mother

By A. SELVYN

USUALLY the mother makes the music and the father teaches; but, in the case of Robert Schumann, the position was reversed. Robert's mother was determined that her son should become a lawyer, and live a "safe and sane" life of respectability. She sent him to college at Leipzig for that purpose, yet she must have had some misgivings. Few mothers could stand out long against such letters as this of Robert's, quoted by Frederick Niecks, in his recent biography of the composer:

"You speak of music in my piano/forte playing. Ah! Mother, this has almost come to an end, and I play rarely and very badly—the torch of the beautiful genius of music is flickering faintly out, and all my musical doings seem to me like a splendid dream which existed once, and of which I can only remember dimly that it did exist. And yet, believe me, if I ever achieved anything in the world, it was in music. I have always felt a powerful impulse toward music, and, without over-estimating myself, perhaps also the creative spirit. But—bread-and-butter study! Jurisprudence so ossified, and freezes me that no flower of my imagination will ever again look for the world's spring."

Curiously, the two most important events of Schumann's life were accomplished in the face of obstacles. The first was the adoption of a musical career to which his mother was opposed; the second, his marriage to Clara Wieck, against the wishes of Friedrich Wieck, his own piano teacher and the young lady's obstinate father.

A TEST in history of music and general musical knowledge: in column at right place plus (+) for right or minus (—) for wrong, opposite each statement:

1. Folk songs are spontaneous and communal rather than studied and individual.
2. Franz Schubert (1797-1828) is called the "Father of the Song."
3. The oratorios "The Creation" and "The Seasons" were written by Handel.
4. J. S. Bach composed the well known "Passion according to St. Matthew."
5. The Minuet is a musical form in ¾ time.
6. Mendelssohn (1809-1847) and Wagner (1813-1883) belonged to the German Classic School.
7. The important typical form of instrumental music is the Sonata.
8. McDowell is an English composer (1861-1908).
9. Dvorák embodied certain ideas of Negro airs in the theme of his "New World Symphony."
10. Walter Parratt who died in 1924 was a well known American organist.
11. Lowell Mason (1792-1872) was the composer of many of our well-known and much used hymn tunes.
12. Palestrina was a composer of the eighteenth century, having lived from 1524 to 1594.
13. The piano is a stringed instrument.
14. The piano is a stringed instrument.
15. The piano is a stringed instrument.
16. The piano is a stringed instrument.
17. The piano is a stringed instrument.
18. The piano is a stringed instrument.
19. The piano is a stringed instrument.
20. The piano is a stringed instrument.

What Makes the Musical Person?

By C. HILTON-TURVEY

MANY PEOPLE are shy about music. They feel their musical deficiencies keenly. Because they cannot play or sing, they feel "out of it." The popular idea of a really musical person is one who plays the piano brilliantly, sings delightfully, or handles one of the many musical instruments well enough to please an audience.

The honest truth of the matter, however, is that many of the world's most genuinely musical people are those who have no musical skill whatever. They are simply good listeners. They sit spellbound at a concert, and they do so many of those who are well educated in music.

There are two ways of listening to music. One is through the mind; the

other, through the emotions. Music itself has two sides: the side that concerns its form and which is related to a scientific knowledge of voice, rhythm, phrasing, harmony, color and dynamics; and the side which might be called the "eternal mystery of music"—that side which calls upon the senses, the heart, the feelings.

Many of the most accomplished artists have studied technique so ably that they have lost the mystery of music. They are like the lawyer who, after years of study, has lost the sense of justice. They are like the scientist who, after years of study, has lost the sense of wonder. They are like the philosopher who, after years of study, has lost the sense of life. They are like the musician who, after years of study, has lost the sense of music.

The Suspended Count

By JUNE A. MACLENNAN

COUNTING is like trading. If a person pays for an article, he wants his full money's worth. In the same way, if he is worth two counts, he will be so. Accord to each note and rest the exact value that is called for.

Often there is trouble with counting and reading music at the same time. One may be 2 or 4 or 1 or 2 or 3 or 4 or 5 or 6 or 7 or 8 or 9 or 10 or 11 or 12 or 13 or 14 or 15 or 16 or 17 or 18 or 19 or 20 or 21 or 22 or 23 or 24 or 25 or 26 or 27 or 28 or 29 or 30 or 31 or 32 or 33 or 34 or 35 or 36 or 37 or 38 or 39 or 40 or 41 or 42 or 43 or 44 or 45 or 46 or 47 or 48 or 49 or 50 or 51 or 52 or 53 or 54 or 55 or 56 or 57 or 58 or 59 or 60 or 61 or 62 or 63 or 64 or 65 or 66 or 67 or 68 or 69 or 70 or 71 or 72 or 73 or 74 or 75 or 76 or 77 or 78 or 79 or 80 or 81 or 82 or 83 or 84 or 85 or 86 or 87 or 88 or 89 or 90 or 91 or 92 or 93 or 94 or 95 or 96 or 97 or 98 or 99 or 100 or 101 or 102 or 103 or 104 or 105 or 106 or 107 or 108 or 109 or 110 or 111 or 112 or 113 or 114 or 115 or 116 or 117 or 118 or 119 or 120 or 121 or 122 or 123 or 124 or 125 or 126 or 127 or 128 or 129 or 130 or 131 or 132 or 133 or 134 or 135 or 136 or 137 or 138 or 139 or 140 or 141 or 142 or 143 or 144 or 145 or 146 or 147 or 148 or 149 or 150 or 151 or 152 or 153 or 154 or 155 or 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The Romance of Music in Palestine

By JACOB WEINBERG (BEN-ZEV)



PROPOSED JEWISH NATIONAL CONSERVATORY IN PALESTINE
(From drawings by M. Kornberg, Architect)

The author of this article, Jacob Weinberg, was born July 1st, 1879, in Odessa, Russia. His family was identified with musical and literary undertakings in his native land. Although destined for a commercial career, Weinberg soon turned to music, pursuing his studies at the Moscow Conservatory, where he had among his masters, P. G. Safonov, Professor Teyunov, and S. I. Tanayev. While at Moscow he also became a student of law in the University of Moscow. There he likewise commenced his first work in musical composition. In 1910 he left for Vienna, where he studied with Theodore Leschetizky. Thereafter he toured as a pianist and also taught musical theory and history, finding time,

however, to complete an "Encyclopedia of Piano Technique" and a "Course in Musicology."

In 1915 he was elected professor of the higher courses of the piano in the Odessa Imperial Conservatory. Fleeing from the Bolshevik Revolution, he went to Jerusalem and established there a conservatory class for piano and theory of music. He remained in Jerusalem four years, participating in the organization of a Jewish National Conservatory class in Jerusalem.

In 1926 he won the extraordinary honor of receiving the Sesqui-Centennial Association prize in Philadelphia, for his three-act opera, "An Evening in Palestine," the judges being Clarence Dickinson, Nicola Montani and Kurt Schindler.

The Folklore

IT IS ALMOST impossible to talk about a unique esthetic physiognomy of a land like Palestine, populated by various nations, because every nation has its own characteristic ethnographic and specific type of expression. Likewise, we notice this in the musical physiognomy of many lands embracing a heterogeneous population. The life of each folk goes its own way. It appears strange, however, that in so small a country (which is not larger than the smallest state in the United States of America), there should exist a marked difference between the various races, their traditions and character; but in Palestine this is particularly noticeable. The three principal ethnical groups in the Holy Land correspond to the three principal religions. The Arabs (Muslims, approximating six hundred thousands, or three-fourths of the entire population) constitute the biggest group; then the Jews (approximately one hundred and twenty thousand, or fifteen per

cent); and then the Christians—Catholic, Protestant and Greek Orthodox (about eight thousand, or ten per cent). The oldest settled unit of the population is made up of the Arabs, but at the same time it is the least cultured part. The most of them are "fellahs"—peasants who are engaged in agriculture and husbandry in the most primitive of ways. From a point of view of the European, the Fellahs are an inflexible, unintelligent, clumsy and conservative mass; but, on the other hand, this group is rather characteristic and beautiful, yielding the most interesting and picturesque impression. Of all the nations in the Holy Land, the Arabs have most persistently preserved their characteristics through the many centuries.

Fellah Folk Music

IN ALL PLACES and epochs, the folk songs have been most cherished by the peasant classes. The psychology of the man of the soil, living near to mother earth, with his simple and con-

servative daily habits, tends to a lyric inspiration and expression. Because the Palestinian Fellah's folk music is the most oriental of all other ethnical groups of the Holy Land, it is evident that, to a musician, their songs are the most interesting.

Much already has been written about oriental music, especially its intervals divided into four, six or eight parts of a tone. These are found in its melodies, which, therefore, appear savage and odd to an occidentally cultured ear. There is no intention to give here a theoretical discussion of this topic. Rather, it shall be the aim to portray some personal impressions of the Arabic folk songs.

Not long ago, many original melodies were sung at Jerusalem, by the famous Arabic singer, Mrs. Curban, now in New York. The little intervals found in her singing do not give the impression of ultra-chromatic ones; but that is a result of a "hesitating" keynote, of a tonally not yet fundamentally entrenched in the ear.

The Arabs still wear the same national costume that was used thousands of years ago. They prefer to sit upon the floor rather than upon a chair. From a sanitary and hygienic standpoint, the Arabs suffer fruitfully from diseases of the eye. In the Arabian villages there are no panes of glass in the windows, and flies and insects abound. Notwithstanding this, these people are really good-hearted, friendly and naive, and for the most part honest in their little business transactions.

The Quest of the "Keystone"

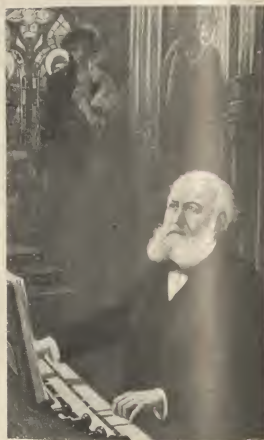
THE HISTORY of musical thought, of all peoples and all races (which, of course, is the history of music), is only the strengthening of the keynote sentiment, that is, the feeling for a definite tonality. The genesis of a basic keynote sentiment was the birth of a cultural history of music and of cultural musical thought. In the music of uncivilized oriental nations the most characteristic



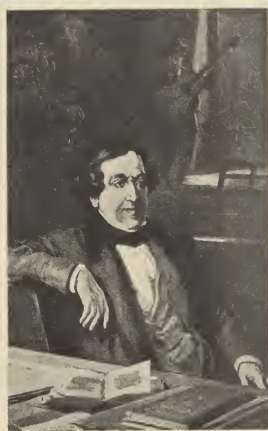
Wagner
Composing The Ring
of the Nibelungs



Mozart
Composing Don Juan



Chopin
Composing Nocturne



Rossini
Composing the
Barber of Seville



The Three Principal
Ethnical Groups in
the Holy Land

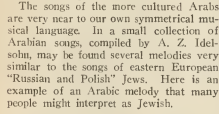
distinction is as has just been said, the uncertain pitch and the uncertain tonality. That is the real explanation of the little songs that we meet every now and then on the ascending and descending degrees of the arpeggio scale.

To the average student, trained in occidental music, it is seemingly impossible to sing a quarter tone, let alone a sixth or eighth division of a tone. We sing whole and half tones and let it go at that. The Arab finds this very monotonous. Trained from childhood in these minute intervals, he not only can sing them but at the same time also revels in listening to them.

The second characteristic is that the outline of the Arabic scale lacks symmetry of form, in our sense of the term. The practical form of the song does not consist of symmetric phrases, sentences and periods—the regular symmetrical division into sixteen, thirty-two or other regular number of measures. The typical form of an Arab song is quite unknown to the Arab. It is interesting to mention that we observe a gradual progress of musical thought among the different classes of the Palestinian Arabs. The semi-savage Arabs—the Bedouins—sing in a quite atonal "prehistoric" character of melody and form. The whole harmonic range of these melodies is three or four tones. Sometimes, in the singing, are heard ejaculations and lamentations like the cries of animals among which the Bedouins dwell, such as camels, donkeys, jackals, ponies and the like. It is an interesting example of mimicry, imitation, aping and mockery.

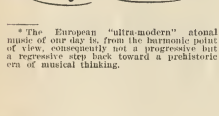
The songs of the more cultivated Arabs are very near to our own symmetrical musical language. In a small collection of Arabian songs, compiled by A. Z. Idolsol, may be found several melodies very similar to the songs of eastern European, "Russian and Polish" Jews. Here is an example of an Arabic melody that many people might interpret as Jewish.

Andante

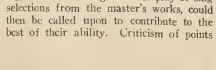
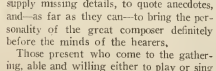
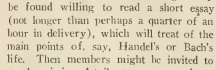
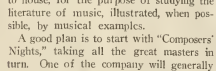
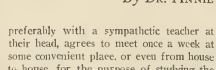
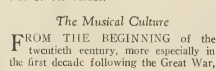
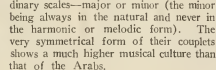
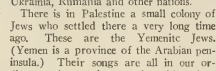
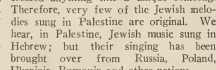
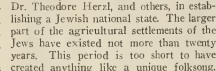
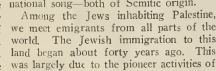
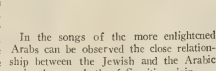


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Andante



*The European "ultra-modern" atonal music of our day is, from the harmonic point of view, no more than a progression, but a regressive step back toward prehistoric era of musical thinking.



the immigration into the Holy Land increased. The Balfour Declaration in 1917, brought to this land many intelligent groups of men who dedicated their lives to the revival of their old homeland. The greater vitality of these emigrants are highly cultured men, who came from a long sojourn in such larger countries as Russia, Germany and Poland. During the more recent years—since England became a mandate power over Palestine, as proclaimed by the League of Nations—there has been also an increase in all branches of the English official and local administration. All these new residents of Palestine naturally desire to hear good music, and modern performers. They are the great lovers of music. The large tide of new-comers has brought to the Palestinian shores also a great many specialists in music, with diplomas from Russian and German conservatories.

Allegro



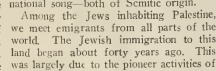
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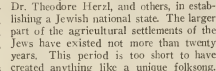
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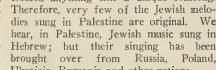
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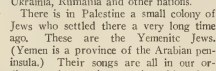
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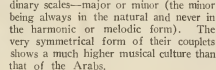
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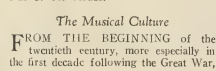
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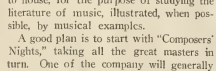
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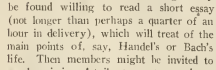
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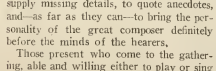
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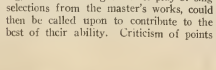
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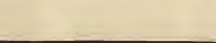
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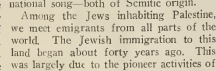
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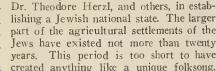
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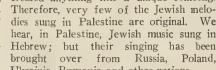
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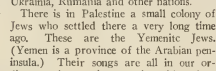
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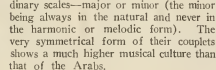
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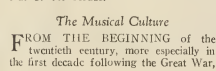
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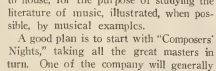
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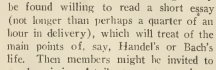
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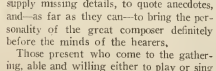
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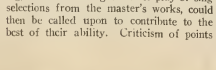
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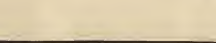
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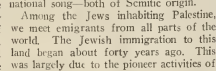
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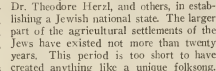
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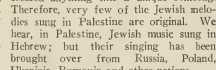
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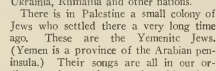
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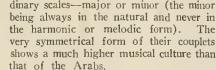
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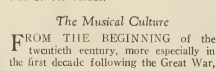
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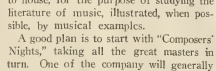
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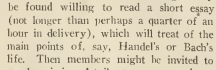
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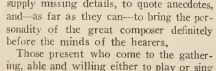
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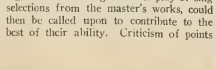
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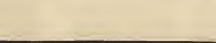
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The First School of Music

IN 1910 there was founded the first Palestinian school of music, in the new Jewish city of Tel-Aviv, at the seashore, at first a suburb of Jaffa, which gradually became a self-governing Jewish community. There are in Tel-Aviv, three public schools and a great many private music teachers. Jerusalem and Haifa each has one music school. In each of the three Palestinian cities there are also musical societies which offer concerts from time to time in the winter and spring seasons. For the last two years numerous musical artists have visited Palestine (on their way to Egypt and Syria) and have given concerts. Among these have been Gadowsky, Marteau, Heifetz and Kubelik. Tours of Albert and Huberman are expected in the near future. These to name but a few of the principal celebrities among the visiting artists of high standing. This is it that Palestine and Cairo form a kind of artistic bridge between the music lovers of the East and of the West.

This affords artists an opportunity to break the long journey from Europe to India.

A National Opera Company

THE PALESTINE OPERA COMPANY was founded in 1923 and is active in the field, having performed about twenty operas of the greatest Italian, French and Russian composers. During the last year a symphony orchestra began its work in Tel-Aviv, with an

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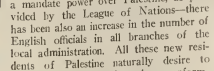
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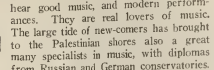
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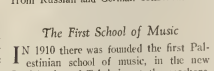
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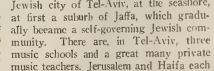
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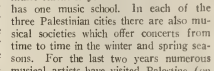
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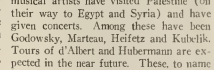
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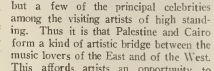
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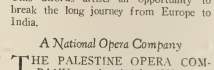
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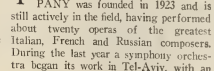
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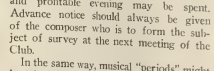
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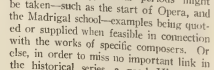
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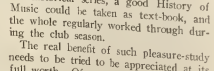
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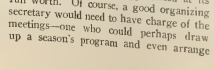
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There also functions in Palestine a professional union, "The Palestine Musicians' Association," which has united all the forces working for musical cultivation of the land, and also protects its economic interests in this art.

A National Conservatory

LAST, but not least, we must remember the efforts of a group of Jewish virtuosos and composers who are active in Palestine a Jewish National Conservatory. The first steps for the realization of this idea were taken by a group of American-Jewish soldiers, in 1918, on the Jewish front.

This group collected \$350 in memory of one of its comrades, a military band musician, who was killed in a battle. This sum was the first money dedicated for the future building of the Jewish Conservatory. After the war the Jewish soldiers returned to America, and shortly thereafter, in 1923, founded an Association for the erection of Palestine Conservatory in remembrance of the Jewish soldiers killed in the Great War.

For its purpose this Association is supported by the famous musicians, Leopold Gadowsky (President), Maurice Ravel and Jascha Heifetz (Vice President), and many other prominent artistic personalities.

The realization of every great national ideal depends upon only one thing, that is the national spirit, the love of the land to the nation, of everyone of its citizens. The Jews have shown countless wonderful examples of national unity during all this long history. In the case of the Jews are undoubtedly, one of the strongest nations of the world. Consequently, it is the duty of all Jewish musicians, and of their Gentile friends, to unite their efforts for the creation of a National Conservatory in their national homeland.

SELF-TEST QUESTIONS ON MR. WEINBERG'S ARTICLE

1. What are the ethnological groups of Palestine?
2. Among what class does folk music propagate most luxuriantly?
3. How is the "keynote" the gate to musical history?
4. How does the difference of the music culture of Arab songs differ in symmetry?
5. What are indications of musical progress in Palestine?

Club Attraction

THE LACK of formality or pressure of any kind upon individual members would free the "Club" from being a species of the "club" and thus it would be attained of getting musical students familiar—and in touch, more intimately—with the music which they daily study and practice.

Open to all, the Club would enable the friends to be invited and, perhaps, would allow of an explanatory program. Many assert that the frequency of radio performance of his art, that he becomes discouraged and gives up like the camel who died within a few hundred yards of the well he was seeking. If the student would take part in the singing of the music and get a general survey of what is ahead of him he would be in a letter

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organ, bass viol, French horn, a dozen metets, twenty-four preludes and fugues and so forth indefinitely.

It is also said that Antonio Stradivarius turned out five hundred and forty violins, fifty violoncellos and twelve violas in a single lifetime. Numerous others could also be mentioned who possessed this great capacity for work. Think over a few of these things when you start to complain about a few hours of daily practice.

The Virtue of Patience

IF THE POOR CAMEL had possessed a little more patience he would have come upon the well for which he had been vainly searching. There are so many students who remind one of the camel. They become impatient and discouraged in climbing the steep ascent to Mt. Parnassus. They want to play the Chopin Etudes or the Liszt Rhapsodies when their technical capacities will only allow them to cope properly with the smaller works. A renowned artist and pedagogue told us that this was the greatest fault he found with students, and said that it was the one thing that prevented them from achieving worth-while results in the art

of playing the piano; that it was the greatest stumbling block to success, and he could not emphasize the fallacy of this attitude too strongly.

Great artists possess infinite patience. It has been said that Thalberg declared that he never ventured to perform one of his pieces in public till he had practiced it at least fifteen hundred times. Henry T. Finck, the eminent critic, tells us that Kulebik never neglected his daily exercises except the day when his wife presented him with twins. Teresa Carreño practiced faithfully five hundred and eighty technical exercises that her father wrote purposely for her and which took her three days to go through. Rachmaninoff says that the students in the Imperial Music Schools in Russia are compelled to study the Hanon studies for a period of five years. Most American students expect to cover the same ground in about one season. "Patience is bitter, but its fruit is sweet."

The Improvement of Talent

NO MATTER how great the talent, it cannot reach its full stature until it has been carefully cultivated. Talent that is allowed to run rampant is like an

ill-kept flower garden: the weeds soon over-run it, cover it up and finally destroy its beautiful blossoms. The finest gardens, like the finest talents, need constant attention to make them bear proper results.

The improvement of one's talent begins with a competent instructor, one who can eliminate the weeds, so to speak, and who can give the proper material to develop and improve one's talent to the fullest extent.

Work is the second factor that enters into the realization of one's art. The average talented person is apt to be lazy. His natural ability allows him to do things with such ease that he does not realize the value of systematic work, and therefore he becomes careless and allows himself to sink to the level of the dilettante instead of becoming an artist of the first rank.

The Joy of Originating

IT HAS BEEN SAID that originality is simply a pair of fresh eyes. If the student would only learn the value of fresh eyes and of looking upon each lesson as a new experience! There are so many little details in music study that the earnest student can originate, such as selecting suitable fingering, pedalling, expression marks, and so forth. Pedalling

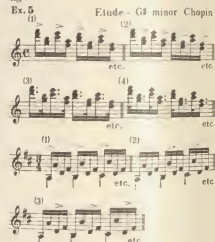
and other marks of expression given in a composition are by no means complete. They are simply suggestions or guide posts. The fingering may not be at all suitable for your own hands; therefore you will have to invent fingerings that are of course your teacher can do all this for you, but that would take away the real joy of origination, self-expression, and would tend to kill the initiative to study anything alone.

And now, my good reader, since we have come to the end of our intimate talk, I hope that you will be better prepared to follow your brightest star. Mayhap you will never succeed in reaching it, but like the seafaring man you will certainly find it a splendid guide.

SELF-TEST QUESTIONS ON MR. FAIRCHILD'S ARTICLE

1. What great musicians had physical defects?
2. How can we rise above unfavorable environment?
3. How can we cultivate the "feel like practice" habit?
4. What are the five cardinal points of technique?
5. How have the great artists shown patience in study?

Also in passages such as the following:



There should be persistent practice in which the accent is successively shifted to the different notes of the groups.

Security in Intermediate Notes

By PAUL J. CRESTON

In grouped-note passages where only one note in each set belongs to the melody it is quite likely that most attention is paid to this prominent melody-note with a corresponding neglect of the more subdued tones of the group. It follows that, in order to learn accurately the subtleties of intermediate notes, they must be given equal prominence with the others.

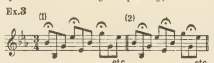
There are two effective ways of giving prominence to each note. The first is by transferring the accent. For example, in Chopin's *Prelude in E-flat*, besides practicing it with the accent on the first (melody) note of each triplet, the second and third notes in turn should be accented. Thus:



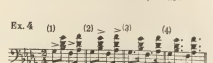
Accompaniments such as the following from Chopin's *Scherzo in B-flat minor* should be practiced:



The second method of practice is to focus the attention on each note at a time by means of resting or pausing, thus:



These two methods should also be pursued in arpeggiated runs, and skips, such as in left-hand accompaniments, thus:



Reading Rhythm

By LEONORA SILL ASHTON

"PLEASE play that over once for me so I can get the right rhythm in my head." It was not a child that asked this but a woman of middle years and of considerable musical intelligence. With a knowledge and appreciation of musical theory and theory and the ability to play the piano with fine feeling, there was nevertheless an unbridled gap in her mind between the time signature and note values as they appeared on the printed page and the rhythmic impulses as they were experienced in the imagination and portrayed in actual performance. The difficulty could be overcome only by gaining the correct tempo through listening to another's rendition of the composition.

Though this is an extreme case of mental and musical underdevelopment, a tendency toward weakness in this direction is a common failing.

To bring about an association in the pupil's mind between rhythm as pictured and rhythm as felt, the teacher should forbear playing a simple melody or ac-

companied which would place the rhythm instantly in the child's consciousness, in order to observe the process by which the young scholar himself arrives at the same conclusion. Moreover, in the simplest exercises, the A, B, C's of rhythm should be stressed.

Above all things, the pupil should avoid depending on the metronome! The eyes are the members that need quickening—the eyes, the mental hearing and the imagination. Looking always for outside assistance—like the tick of a metronome—

"New rhythmic combinations are always welcome, and modern music has to its credit many successful innovations in that direction; but to say that a work of rhythmic novelty and even charm is fulfilling all the possibilities of music is a preposterous claim. What about modes of contemporary music, or of modernism? Just because of the modernist's bad taste in music, it is somewhat of a negative virtue, taken for granted in any total work of art and eloquently stated, for instance, in Beethoven's Seventh and Eighth Symphonies and in the *Scherzo of the Ninth* healthy heart beat was, merely for that reason, as well as that a man with a being."—WALTER R. SPALDING.

is learning to walk on mental crutches. One of the best methods of attaining this power of sensing correct rhythm through reading it is to sit down from the piano and think out the phrase standing music came from within and, for a time at least, be unassociated with the sound on the piano itself.

After hearing the rhythm clearly in the mind, the student should go at once to the piano for the practical result. In attempting to play he should keep in mind

the few primary rules of the beat, the pulse of music.

He should put forth the necessary physical effort toward making the accent on the first count of each measure. He should give attention to the secondary accent, if there is one. In playing "common" time this would come on the third count of the measure, like the second count of the first count of the first count. He should feel the strong first accent in three-four time; this will carry him along almost instinctively. A good rhythm to use in practice of this kind is two-four time, with the measures plentifully supplied with eighth notes.

Much sight reading is the best cure for faulty rhythm, but never should one forget the importance of study away from the piano.

The psychology of study is a marvelous thing and in musical scholarship, especially, one finds that the deeper and richer the soil of thought the more beautiful the flower of sound.

THE ETUDE



IN AN INTERVIEW which appeared in one of the leading weekly newspapers several years ago a certain musician made the statement that "the day of the band as a musical factor has passed." This musician voiced the opinion that any combination of brass and woodwind instruments was unsatisfactory as a medium for the performance of music of a serious nature and that the band was losing its one-time popularity. He clearly indicated his disfavor (and ignorance) by classifying all bands under the single head of "brass bands." Should this man make an investigation of the status of the band today or five years hence, he could not but undergo a very decided change in opinion.

Whatever seeming loss of popularity of the band was occurring twelve or fifteen years ago was due entirely to the kind of music prevalent in our amusement parks at that time. Prior to that time such meritorious bands as those of Sousa, Innes, Pryor and Conway drew great throngs to their parks and resorts. In consequence there was a rather sudden upspringing of all manner of bands to compete for these engagements, such as Royal Italian, Imperial Hungarian, Royal Hussar (black, blue, white and other highly colored uniforms), Scotch Highlander and Banda Verdi, with their "hypnotic," "acrobatic," "long-haired" and "temperamentally-combustible" conductors.

These conductors (?) could fairly exude "temperament," but many of them were utterly lacking in real musicianship. They often attempted to make up for this lack by engaging in "yo-yo" stunts—I have seen one of the best of them engage in all manner of gyrations and contortions while his solo clarinetist was playing an unaccompanied cadenza.

These bands were generally composed of mediocre and poorly paid musicians—in consequence of which they were able to underbid greatly our best American organizations. Many of the park managers felt that the public would be as well satisfied with these cheap organizations and engaged them because of their lower cost. Following the resultant decrease in patronage they gradually reduced the size of the bands engaged and all the better class of patrons sought other amusements.

Tim Pan Bands

THE CHEAP musical charlatans not only made it impossible for good bands to secure lucrative engagements, but they also soon found it impossible to secure engagements for themselves. The loss of patronage at the parks was due to the lack of good music rather than lack of interest on the part of the public. It was the result of the short-sightedness of the managers in the use of cheap organizations which were an affront to the musically-intelligent public. The same thing is now happening in many of the "movie" theaters in which the fine orchestras are being displaced by small jazz ensembles and "blues" singers. A similar loss of patronage is bound to occur eventually here—the general public is not wholly lacking in good taste and intelligence.

When we consider the fact that the concert band, as such, has been developed largely within the past seventy-five years, we can readily appreciate the fact that it has not yet had time to attain its ultimate artistic stature. It was only during the last quarter of a century that many of the most important wind instruments were improved to such an extent as to make possible the performance of music of a

DEPARTMENT OF

BANDS AND ORCHESTRAS

Conducted Monthly By

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

The Band as an Important Musical Factor

complex nature or to make practicable the transcription of some of the best orchestral literature for band rendition. The great publishing houses of London, about 1850, the publication of band arrangements designed to meet the needs of the English military bands, which had incorporated a full complement of the various woodwind instruments available at that time. Prior to that date each bandmaster was compelled to make his own adaptations of such numbers as were required by his organization.

The famous Godfrey family—Charles

Godfrey and his three sons, Dan, Fred and Charles—served as bandmasters of the Coldstream Guards, Grenadier Guards, Royal Horse Guards and Scots Guards Bands of London during the period from 1825 to 1904. They played a very important part in the development of the English military bands and were among the first to make arrangements of an ambitious nature for their use. The published arrangements of Fred Godfrey were among the first of their kind. It was about the same time that the famous Prussian master, Friedrich Wilhelm Wiegand, was



VICTOR J. GRABEL

Victor J. Grabel, a native of rural Texas, had his first musical experience in the village band. One year in Texas Christian University, where he was leader of the college band, was followed by two years of study at Dana's Musical Institute of Warren, Ohio. After three years in Susquehanna College of Music, he enlisted in the Seventh United States Infantry Band, serving in Manila and Detroit. When the war broke out, with the help of John Philip Sousa, Mr. Grabel recruited a band of his own which attracted considerable notice. Since being mustered out, he has been director of the Municipal Band of Danville, Illinois, and head of the music department of the Western Electric Company of Chicago.

undertaking the same work in behalf of the German military bands.

Clarinet Improvements

THOUGH THE clarinet was invented about the beginning of the eighteenth century, the greatest improvements have been made in that instrument within the period which we are considering. It is these recent improvements which have given the clarinet its fullness, richness, flexibility of tone and facility of technique, which, together with its extensive compass, make possible the performance of many of the most difficult passages written originally for the violin.

It was during this period that Theobald Boehm practically remade the flute by his rearrangement of holes, by the development of a more correct bore and by adapting to it a new key system, altogether greatly increasing the facility of fingering, richness and purity of tone, and correctness of intonation. His ideas were also applied to the piccolo, and virtually the same key system was used in bringing the oboe to its present state of near-perfection. His ideas were later applied to the clarinet.

It was about 1850 that the saxophone (invented by Adolphe Sax) began to be incorporated into the band. Comprising, as it does, the full choir of soprano, alto, tenor, baritone and bass, it has proved to be a highly important addition to the wind ensemble. Though greatly smirched in recent years it is an instrument possessing a beautiful and expressive quality of tone in the hands of a competent player. The saxophone choir can produce smooth, rich, soft, organ-toned effects of remarkable richness and beauty.

In Europe the best bands have been military ones. The Grenadier Guards and Coldstream Guards Bands of London and the Garde Republicaine Band of Paris are among the best known, though Holland, Belgium and Italy have some very notable organizations. These bands are composed largely of graduates of leading conservatories and are maintained on an ambitious scale, resulting in a very wide appreciation of the best in band music throughout those countries. It is to be greatly deplored that the Army and Navy Departments of our own government have been so very negligent in giving reasonable attention and support to our service bands.

Our greatest bands have been civilian rather than military. In point of personnel, excellence of programs played and public popularity, no other bands in history have equaled the attainments of the bands of Patrick S. Gilmore and John Philip Sousa. Gilmore searched both Europe and America for talent and assembled the most complete and most capable band of wind instruments that had ever been gathered together. Since there were but few suitable arrangements published to meet the requirements of such a band, he found it necessary to have many special transcriptions made for his use. The Sousa library is also made up very largely of manuscript arrangements made expressly for his organization.

Instruments in the Discard

SOME OF the instruments employed by Gilmore are now obsolete. The Eb cornet—the leader of the brasses—has been supplanted by the more capable, richer-toned B cornet. The tenor horn is no longer used—its place is more acceptably filled by the tenor trombones. The small

(Continued on page 37)

An American Genius of World Renown: Mrs. H. H. A. Beach

By MRS. CROSBY ADAMS



MRS. H. H. A. BEACH

"Work out your Own Salvation, in every way which you can devise."

MRS. H. H. A. BEACH

AMERICA is awakening to a national consciousness of her standing in the arts. Perhaps music is the latest art to receive its due. The history of this subject is familiar to all earnest students—how from a few church hymns in the old New England days has come the flowering out of all forms of really great writing, until we have reached a point of pardonable pride in our country's attainment in creative lines. All along the way have been found those who have held tenaciously to ideals and who wrote not only as the spirit moved them, but also ever strove to express correctly this speech that belongs to the whole world.

Now and then one reads of memorial services for those who have passed on, or hears of monuments being erected to acquaint the passerby with the fine estimate of a composer's life. This is well and good, and wholly as it should be. But there is another way of appraisal that seems to me very worth while, namely, to give the mood of well-earned recognition while the one most concerned is yet alive. And so I wish to pen my appreciation of the sterling work of Mrs. H. H. A. Beach while she is still with us, and to tell briefly what she has meant to all America.

Early Recognition

AWAY BACK in that World's Fair year of 1892-1893, when the "White City" was the marvel that attracted countless thousands, and the Exposition was proclaimed unequalled, our city of Chicago was privileged to have spiritual and artistic experiences of an unforgettable kind. Not the least of these was meeting famous men and women. It was that year I first met Dr. and Mrs. Beach. They had journeyed to the middle west that Mrs. Beach might play some of her compositions for us, in response to an official invitation.

Let us speak of Dr. Beach first—he of the fine qualities of mind and heart, of splendid attainment as a surgeon, having an extended reputation as a specialist. No matter how busy his days, how engrossing the professional demands, there was always the moment's leisure allowed for the fine arts. He was an accomplished pianist and loved to express himself at his chosen instrument. Naturally he had watched over the artistic development of the nature of the gifted Amy Marcy Cheney; and when her womanhood was reached she became

his wife, taking his name, Mrs. Henry H. A. Beach, which she has most worthily carried all these years. It was my pleasure to talk with Dr. Beach who was beaming with pride as his talented wife played during those Exposition days. It was then he said, "I am quite content to be a tail to her kite." Mrs. Beach had chosen as her firsts, at that time, *Fireflies*, *Phantasies*, *Ballade in D flat*, *Dreaming*, *In Autumn*, and the lovely *Romance for Piano and Violin* played with Maud Powell.

A Chicago Success

THOUGH YEARS have passed since I wrote an article about this appearance in Chicago, I am impelled to quote from it as it stands, as I do not desire to change a word of it. It reads as follows: "When the little woman, who had modestly taken a seat in the background of the platform, arose to fill her numbers, we were all most glad to be introduced to Mrs. H. H. A. Beach.

"Although some fugitive numbers from her pen have floated westward but little was known of this composer in Chicago. We found in her a simple-hearted, womanly manner, whose naturalness of manner impressed one at the outset. We knew that she wrote well, but was anyone prepared for the work of the artist as interpreter also?

"It comes to but few people to reveal music as does Mrs. Beach. That field is wide and it would have been easy for her to have determined upon the career of a pianist; but her own creative impulse spoke so definitely for utterance that she could not her thought worthily, she took up the study of advanced composition by herself, her

lessons in piano and harmony, while yet in her teens, paving the way to this new course. She is so generously endowed! She has the fantasy and imagination which constantly invite to new fields of composition, the mind that directs her flights of fancy intelligently, and the soul of the musician. No problem has been too complex, no contrapuntal figure too involved, for her untiring zeal.

"Armed with the treatises of Berlioz and Gevaert for reference, and making the modern orchestra her constant study, she has essayed various forms of composition which most people are content to gaze at afar off; for instance, the 'Mass in E flat,' written for solo chorus, orchestra and organ, which held her attention for years. This was produced by the Handel and Haydn Society, and was pronounced by the best critics of the East as a 'noble of the ablest masses and is replete with beauty, symmetry, harmony, contrapuntal art and scholarly freedom.' Chief among its merits is its absolute individuality. Imbued with the spirit of the best masters, the author has not copied or imitated any. Her melodic forms are her own; they are shaped and move naturally. The treated with skillful discrimination and the demands of their texts."

A Characterization

IN AN ARTICLE like this, one is confronted at the outset with the wealth from. As to a résumé of the glowing notices from the entire musical world, the genuine tributes from foreign lands, as

well as all America, in praise of the subject of this sketch, a series of articles would be in order. One wonders if music had not clamored so unmistakably to this rarest of nature, whose other avenues might not have beckoned. For Mrs. Beach is very versatile. She has a penchant for science, for mathematics, for philosophy. Thus does she bring to her chosen profession the large reach which stamps her work above sex considerations.

I wish to speak briefly of Mrs. Beach herself. Years ago I remember reading this quotation: "Genius is rare but the appreciation of other people's genius is rarer." Mrs. Beach has that fine human kindness, that prompt reaction to what others hold, to such an unusual extent that her contacts prove enriching and stimulating beyond estimate to those favored with her friendship; while at the same time she herself is the gainer by such experiences.

Let me cite two instances: Marcella Craft, the well-known singer, tells interestingly of her first meeting with Mrs. Beach: "I had been studying for some time in Boston when a friend took me to sing for Mrs. Beach. How lovely she was, and how precious to me her enthusiastic praise of my voice! From that moment she was one of my great inspirations. Little I dreamed at the time that the famous Mrs. Beach would one day be among my most intimate friends."

The Asheville Biennial

WHEN MRS. BEACH learned of the Biennial of the National Federation of Music Clubs, at Asheville, North Carolina, in 1923, that only American compositions were to be presented and that her *Concerto in C-Sharp minor* had been chosen, she was most responsive, agreeing to part with the priceless orchestral score in manuscript, for the orchestra that was to assemble under Henry Hadley. The soloist chosen was Helen Fugh, the South's very own genius. It was not easy for Mrs. Beach to visualize a slip of a girl of fourteen years essaying a work of such magnitude; but the composer had confidence in what I told her when we met in New York to arrange details. The wonderful success of this appearance—the tributes that came from press and public alike—made Mrs. Beach the more eager to hear this young artist.

(Continued on page 61)

See Mrs. Crosby Adams' article concerning Mrs. Beach and her work on another page of this issue. Grade 4.

A BIT OF CAIRO

Mrs. H. H. A. BEACH

Allegretto non troppo M.M. ♩ = 108

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Other Music Sections in this issue on pages 7, 43, 75

British Copyright secured

cresc. *sfz* *p* *pp* *cresc.* *sfz* *dim.* *p* *pp* *poco ritenuto al fine*

PANTOMIME

A delicious bit of modern writing; in atmospheric style, but without extravagant dissonance. Grade 5.

Moderato M.M. ♩ = 72

ROGER PÉNAU, Op. 58

p *mf*

L.A. *2d time* *Tempo I* *rit.* *sempre pp* *pp subito* *accel.* *Lento*

DANSE SLAVE
PIÈCE PITTORESQUE

PAUL HILLEMACHER

An extremely colorful composition in modern style, now being used with great success by foremost teachers in France and Germany. Grade 6

Moderato maestoso M.M. ♩ = 88

[illegible]

This page of musical notation is for a piano piece, likely from a 20th-century repertoire given the complexity and markings. It consists of three systems of staves, each with a treble and bass clef. The notation is dense with chords, arpeggios, and rapid passages. Key features include:

- First System:** Starts with a *cresc. molto* marking. The right hand features a series of chords and arpeggios, while the left hand has a more rhythmic, eighth-note pattern. A *f* (forte) dynamic is indicated. The system ends with a *marcato* marking and a *p stacc.* (piano staccato) instruction.
- Second System:** Continues the *cresc.* (crescendo) in the right hand. The left hand maintains its rhythmic pattern. The system concludes with a *a tempo* marking and a *mf* (mezzo-forte) dynamic.
- Third System:** Features a *leggero* (light) marking and a *stretto* (tightened) instruction. The right hand has a rapid, ascending scale-like passage. The left hand has a more rhythmic pattern. The system ends with a *sost. il basso* (sostenuto il basso) marking and a *gliss.* (glissando) instruction.

The notation is written in a style typical of early 20th-century piano music, with a focus on complex textures and dynamic contrast.

a) Execution

a) Execution

(a chain trill)

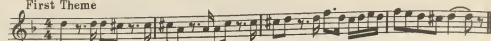
poco rit.

KOL NIDREI

THE ETUDE
JACOB WEINBERG (Ben-Zew) Op. 25

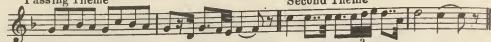
"Kol Nidrei" is a Jewish prayer, for the beginning of the day of Atonement. It is read three times in succession. The melodies for this prayer, now in use by a majority of Jews, are not of ancient origin. P. Minkovsky believes that they may have originated toward the end of the Spanish period of Jewish history (first half of the XVI century). This opinion is partially substantiated by the dramatic character of these melodies which revert to the tragedies of the Inquisition and also by a certain resemblance of the first theme to the old Spanish song for dance La folia which was transcribed for the Violin by Corelli ("Folies d'Espagne"), for Piano by Liszt ("Rhapsodie Espagnole") and by others. This improvisation is constructed exclusively on the three themes of "Kol Nidrei" without any additional material. Herein lies the difference from many other transcriptions.

First Theme

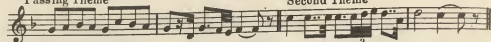


The Themes of "Kol Nidrei" are as follows:

Passing Theme



Second Theme



Lento religioso

allargando a tempo

pp

mp

simile

poco rit.

a tempo

sempre con Ped.

pp

a tempo p semplice

mf

p

p poco misterioso

più mosso e cres

con do

poco rit.

f a tempo

ff l. h.

THE ETUDE

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calando

grave

ff

piano, contenenza

ff grave

p

espress.

marc.

mp espress.

poco marc.

p recitando

ritardando

pp

pp
a tempo, lugubre
stringendo
assai l.h.
rit.
a tempo
allargando
a tempo
ff con moto
l.h.
marc.
l.h.
r.h.
con tenerezza
rit.
a tempo
diminuendo
il basso
marc.
il tema espress.
pp
mp
p
pp
adagio
rit.
ppp
simile

ELEGIE RUSSE

CURT GOLDMANN, Op. 61

A fine study in the broad, singing style

Moderato M.M. ♩ = 72

cantabile
VIOLIN
PIANO
Last time to Coda appassionato
cresc.
cresc.
sva ad lib.
poco rit.
a tempo
Più vivo
ff
poco rit.
ff a tempo
rit.
frut in tempo
frut in tempo
rit.
Quasi recit.
cresc. e accel.
Lento
D.C.
rit.
rit.
f
CODA

MY MOTHER'S SONG

FREDERICK H. MARTENS

JOHN OPENSHAW

THE ETUDE

Moderato

p *espressivo*

Life he joy - ous and free from care,
Life may be hap - py and heav - en kind,

rit.

Life may be shad - owd with grief and woe; Yet wheth - er laugh - ter or tears your share, Love, on - ly makes life worth
Stars of ill o - men may shade your birth; Yet wheth - er laugh - ter or tears you find, Love, on - ly makes life worth

f *rit.*

ten. *p*

liv - ing here be - low: There was a song that my moth - er used to sing, when I would stand by her knee, _____
liv - ing here on earth:

p *ten.*

Still in my dear moth - er's voice I hear it ring, as she once sang it to me: "Love on - ly love ev - er

ten. *mp* *ten. mf. rit.*

makes a hap - py heart, Nev - er be deaf to love's call; Then, ev - en though with all else you have to part,

mp *ten.* *mf. ten. rit.*

f *rit.*

You'll have lost noth - ing at all! You'll have lost noth - ing at all! You'll have lost noth - ing at all!

rit. *D.C.* *rit.* *ten.* *f*

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GEORGE W. DOANE

SOFTLY NOW THE LIGHT OF DAY^{JA}

MALCOLM C. MARKS

JANUARY 1928

Page 45

Andante tranquillo

p Soft - ly now the light of day Fades up - on my sight a - way,

p *rit.* *p a tempo*

mf Free from care, from la - bour free, Lord, I could com - mune with Thee, Lord, I could com - mune with Thee, com - mune with Thee.

mf *p*

pp Lord I would com - mune with Thee.

pp *p* *rit.*

p *mf* Soon for me, the light of day Shall for ev - er pass a - way. Then from sin and sor - row free, Take me, Lord, to dwell with Thee,

p *mf*

f agitato Take me, Lord, to dwell with Thee, to dwell with Thee, take me, Lord, - to Thee.

f *colla voce* *dim.* *mf*

p *pp* A - men. A - men.

dim. *p* *p a tempo* *pp* *rit.*

THE SCHOOL COLORS

In the style of a military band.

Tempo di Marcia M. M. $\text{♩} = 112$

SECONDO

G. N. BENSON

Musical score for the 'SECONDO' part of 'The School Colors'. It is written for piano in G major, 2/4 time, with a tempo of 112 beats per minute. The score consists of 12 staves. The first staff is a grand staff (treble and bass clef). The subsequent staves are in bass clef. The music features a variety of dynamics including *f*, *mf*, *sf*, *ff*, *cresc.*, and *p*. There are also articulation marks like accents and slurs. The piece concludes with a final chord.

THE SCHOOL COLORS

G. N. BENSON

Tempo di Marcia M. M. $\text{♩} = 112$

PRIMO

Musical score for the 'PRIMO' part of 'The School Colors'. It is written for piano in G major, 2/4 time, with a tempo of 112 beats per minute. The score consists of 12 staves. The first staff is a grand staff (treble and bass clef). The subsequent staves are in treble clef. The music features a variety of dynamics including *f*, *mf*, *sf*, *ff*, *cresc.*, and *p*. There are also articulation marks like accents and slurs. The piece concludes with a final chord.

SECONDO

Musical score for the piano part of 'Song of the Volga Boatmen'. The score is written in bass clef with a key signature of one flat (B-flat). It features a variety of dynamics including *ff*, *mf*, *f*, and *ff*. The tempo is marked *Andante*. The score includes a section with a first and second ending, marked with '1' and '2'.

SONG OF THE VOLGA BOATMEN

One of the glorious folk-songs of the Russian peasants Play as though heard from a distance, drawing nearer, passing and receding. Transcribed from the popular solo arrangement.

Andante M.M. $\text{♩} = 72$

SECONDO

Arr. by W. P. MERO

Musical score for the piano part of 'Song of the Volga Boatmen'. The score is written in bass clef with a key signature of one flat (B-flat). It features a variety of dynamics including *ppp*, *pp*, *mf*, *f*, *ff*, and *ppp*. The tempo is marked *Andante*. The score includes a section with a first and second ending, marked with '1' and '2'. The score also includes a section with a first and second ending, marked with '1' and '2'.

PRIMO

Musical score for the piano part of 'Song of the Volga Boatmen'. The score is written in bass clef with a key signature of one flat (B-flat). It features a variety of dynamics including *ff*, *mf*, *f*, and *ff*. The tempo is marked *Andante*. The score includes a section with a first and second ending, marked with '1' and '2'.

SONG OF THE VOLGA BOATMEN

Arr. by W. P. MERO

PRIMO

Andante M.M. $\text{♩} = 72$

Musical score for the piano part of 'Song of the Volga Boatmen'. The score is written in bass clef with a key signature of one flat (B-flat). It features a variety of dynamics including *ppp*, *pp*, *mf*, *f*, *ff*, and *ppp*. The tempo is marked *Andante*. The score includes a section with a first and second ending, marked with '1' and '2'.

THE EXPERIENCED orchestral violinist may pass this article by without any loss, but we have hopes that it may prove of value not only to amateur players, but also to leaders who are not themselves violinists and whose organizations are composed of young and incompetently trained players.

As is well known, it is highly desirable that all the players of any one section shall bow alike. This is not only necessary to good looks but is also conducive to correct time-keeping, good attack and uniformity of expression. Thus, in walking or driving, there are certain rules of the road to be observed, both for safety and convenience, so there are certain conventions of bowing which string-players of a good orchestra always follow until they become almost instinctive.

In a large professional orchestra each group of string players—the first violins, second violins, violas, cellos and basses—has its leading player whose example is followed by the others not only in the direction of the bow-strokes, but also in the general style of the performance of any given passage. His interpretation is, however, subject to possible (but not very frequent) revision by the conductor. The leader of the first violins is called the concert-master and the leaders of the other groups of strings take their cue from his style. But in the case of an amateur organization there is a lack of a player sufficiently experienced to carry out this task perfectly; and it becomes necessary for the conductor himself to mark the bowing-directions.

The principal "rules of the road" in this procedure are comprised in the following: At the beginning of a piece, after a rest, the first complete measure begins with a down bow. If there are preparatory notes, count back and see which direction of bowing will result in observing this rule and act accordingly. Thus, one preparatory stroke would be up bow:

while two preparatory strokes would be "down, up":

but three would be "up, down, up":

But, if slurs are involved, do not reckon by the number of preparatory notes but by the number of preparatory strokes; for instance,

Orchestral composers are not always violinists, and sometimes write legato signs which, if observed literally as bowing signs, are ineffective or impossible of execution. In such cases it is necessary to break them up into two or more bowings, which will give as smooth a style as possible. But one should never break a tie in two except under the most extreme necessity. For instance, suppose it difficult to play the following passage in one bow:

Ex. 1

Ex. 2

Ex. 3

Ex. 4

The Violinist's Etude

Edited by
ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT
"A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

The Conventions of Orchestral Bowing

By BEN VENUTO

In order to secure a good crescendo which is more easily obtained with an up-bow.

The following measures from the cello part of one of Mozart's quartets present a similar exception:

Ex. 5

This rule and its exception is based on the fact that the down stroke is the one which naturally favors the accent of an amateur organization.

In very rapid simple time, a 3/4 Scherzo, for instance, it will be observed often that the measures seem to go in pairs (very rarely in threes), of which one measure is accented, the other practically unaccented. Where this state of affairs is evident, a beginning on an unaccented measure should be taken up-bow, neutralizing the fact that it is a whole measure. For instance:

Ex. 6

Very short groups, occurring between rests, should be given down-bow if on the accented part of a measure, up-bow, if on the unaccented part, as:

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Ex. 11

Ex. 12

it would be allowable to bow it as follows:

Ex. 13

or in any one of several graceful ways which might be named; but simply to take one bowing for each bar would be very crude, because it would break into the tie which the composer has indicated between the two eighth-notes on F sharp.

Another convention of bowing necessary to understand is that the common "dotted rhythm"

is usually to be performed two in the bow, staccato

unless the composer himself has indicated some other phrasing in which case his phrasing should be followed. Sometimes this principle is extended even to longer notes in similar rhythm, as in the following:

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

not to be felt as a very serious matter. But as soon as a rest, even a short one, occurs, the next attack should be made in the proper and correct direction according to the rules of bowing.

Occasionally a printed bowing-sign is added to the notes, as in the following:

Ex. 21

This does not mean that you should begin the "attack" with the reverse bow in order to come out right, but that the composer expressly desired another down stroke (or more rarely, up-bow stroke), in spite of the fact that you have just made one. It is for special effect; all you have to do is to "obey orders." The first eighth-note in this example should be played up-bow. This will make your first complete measure begin down-bow as is usual; but instead of the next stroke being up, you lift the bow quickly and attack the next note also with a down-bow. This seems at first very odd, but explain, but violinists are so far from being superstitious that it is difficult to make them believe in signs!

Little Hints on Rehearsing

It is an excellent plan for the violin student who is called upon to play in public and who has not had much experience in public performance to rehearse his solo as often as possible in the very place he is to play. This plan may have a rather, church, large auditorium or a room in a private residence. The acoustics of each place will be different, and if the violinist has no rehearsal in the place he is to play, his playing will sound so strange and his tones so peculiar that he will become confused and nervous. Many cases of stage fright come from this very condition. There are many cases of a break-down, or at least a feeble and unsatisfactory performance, because the player becomes bewildered at the unfamiliar surroundings and the effect of the stage acoustics.

Suppose the player has done his practicing and rehearsing in his own or his teacher's room and then suddenly finds himself on the stage of a large auditorium seating two or three thousand people. He starts to play, and the first few notes sound so feeble, as they attempt to fill the vast space of the large hall, that he is surprised and dismayed. He naturally tries to discover what is wrong, gets nervous, while his playing becomes still more feeble. He is fortunate if he does not break down at once. Whereas, if he were to rehearse in the hall, he would have become accustomed to the sound of his playing under such conditions and would be entirely at ease. He would also instinctively adopt a broader style and a bigger tone to correspond with the great space he has to fill.

The violin student cannot do too much rehearsing under the exact conditions of his public performance. If the accompanist cannot be obtained for all such rehearsals, he can get good results by rehearsing with his violin alone at such times as the hall or other place is not in use. A few such rehearsals, to get accustomed to the place, will decrease his nervousness and increase four-fold the effectiveness of his playing.

An Incentive to More Careful Practice

By IVY DINGWALL

One of the violin teacher's greatest problems is to keep the young student interested during the early part of his study.

This little idea worked out very nicely with me, being quite an incentive to the child to try his best in every way. I make out cards, similar to a report card which is used in school, and have the child bring in the lesson each time. I have divided the study into different headings; namely, Violin Position, Left Hand Position, Holding the Bow, Bowing, Intonation, Tone, Time and Practice. I mark each card separately: G for good, E for excellent, F for fair and P for poor.

I illustrate each time how impossible it is to draw a straight bow unless the violin is held up, and the bow held correctly, and that without a straight bow, the tone is sure to be faulty.

A correct left hand position means the elbow held below the violin, thus bringing the wrist around and the hand well over the finger-board to allow the fingers to strike the strings directly on the tips.

I attach great importance to the holding of the bow, constantly reminding the pupil to keep the thumb bent outward instead of in toward the palm of the hand, as so many are inclined to do. Then I emphasize very strongly that care must be taken not to draw the wrist too much toward the downward stroke, as this has a tendency to turn the bow stick toward the player instead of away from him and pulls the bow too close to the left hand, thus producing a harsh and rasping tone.

Four Helps for Four Fingers

By CAROLINE MOORE

THE FINGERS of the left hand have enough responsibility without unnecessary "helps." Therefore, the following are cited as movements to be avoided:

1. Holding fingers not in use high above the strings instead of resting them (when they do not interfere with sound) on the fingerboard.
2. Letting the little finger bend at its upper joint causing the lower joint to cave in, with consequent weakness and strain to the fingers.

Schumann's Fur Coat

By A. SELWYN

NEARING his 70th year in 1920, Eugenie Schumann, the last of the children born to Robert and Clara Schumann, began to write the memoirs that have just been published under the title of "The Schumanns and Johannes Brahms." She has, alas, no recollection of her father, who died some years before she was born. "I have sweetest out of a drawer of her desk and sent us away again."

Eugenie Schumann also recalls how her mother dipped her into the waters of the Rhine, when she was still a little over five years of age, giving her "baptism for life." For I feel certain (she continues) that with the moment, inseparably bound up with the image of my mother, has inspired me with that passionate love for the Rhine which has accompanied me through life.

"We dreamed this fur coat like a wild animal and needed all our courage to pass it. We took one another by the hands, bled through the darkness and burst into

I explain to them that intonation means playing in tune. They must think each time, before placing the finger, what interval is to be played, whether it be one-half step, one step or one and one-half steps, and so on. Also they must think of the relative position, or distance between fingers, when playing on different strings. Care must be taken not to lift a finger until it is necessary.

If a poor mark must be given for bowing, tone or intonation, I show them that they have disregarded some of the rules which have been laid down; because those three things depend upon violin position right hand position and left hand position.

If the time is poor, I make it a point to see whether the pupil understands the value of the notes thoroughly. If that is all clear, then he has not counted correctly and I mark accordingly.

I suggest playing through several times some little exercise which has been memorized and each time watching just one thing. The third time it may be violin position; the next, left hand position, and so on.

I mark their practice accordingly to the time spent and the thought which has been given during the practice time; because practice without thought is worse than no practice at all.

The pupil always likes to have a good mark on his card to show to mother and father; and such a little scheme has brought about very happy results.



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EDUCATIONAL STUDY NOTES ON MUSIC

IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Priscilla on Tuesday, by Mathilde Bilbro.

Leading day finds Priscilla as busy as ever. She surely is a model little lady, and we for Haydn wrote this piece some two hundred years before "Rag" and radio and in a way of it, theaters were thought of.

A biography of Haydn, who was one of the very greatest composers who ever lived, is given elsewhere in this month's Junior Etude.

Con gratio means gracefully. As we have told you many times before, Italian is the language of music. If a Russian, a German, a Frenchman and an American wrote a graceful theme or phrase, all would mark it with the same word con gratio.

Notice how the C major section of the piece commences with the same theme as we had first, but some other one measure—closure into some thing new and very interesting.

Ev La Rosalene with very steady rhythm.

This is a jolly little piece, as the title suggests, and we have no difficulty in visualizing (seeing in our mind) the jolly jester performing his tricks. Surely he is a "Jester," as well, he will be especially clever—for this race, though short in length, are marvellous quick in the movement of their minds and bodies.

That is why, for instance, they are such very fine tennis players.

The first six measures are an introduction. In measure 11 hold the right hand C (no note) throughout. The E flat (whole note) cannot be held, though the C (no note) should also be followed in the next measure.

The piece is a Californian, and many will welcome for his piano pieces and her many very amusing things, such as "How the Elephant Lost Its Trunk."

Dance Sorrento, by Frances Terry.

Perhaps some of you will remember the first Folie Chromatique by Miss Terry which appeared in this magazine a few months ago.

Miss Terry knows just how to write interestingly and helpfully, and one from the first hand.

Be sure to raise your finger high enough so that when they come down on the keys they will strike the keys well, and the notes will sound round and distinct.

It is said that Mr. Johnson, the composer, in this fine march, is very fond of the song, "Call it forth, here I come for thee, like Miss Peckoe, lives in that farthest Western state."

La Rosalene, by Franz Joseph Haydn.

The title of this number has nothing to do with the famous theaterman "Rag" for Haydn wrote this piece some two hundred years before "Rag" and radio and in a way of it, theaters were thought of.

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The Musician's Multiplication Table

By T. L. RICKABY

Scales and arpeggios are the multiplication table of piano playing. Therefore, if a pupil is ambitious to play in a manner that will prove acceptable in these days of almost universal good playing, he must play scales until they become absolutely automatic.

There are not twenty-six scales but only the one which has two forms—the major and the minor. The scale of D is the same as the scale of C, but it is transposed a whole tone higher. Furthermore, it may be said that there is not an innumerable

host of chords in general use, but only four, the major chord, the minor chord, the dominant seventh and the diminished seventh. These may be still further reduced, because the major and minor chords are two forms of the same chord, while the dominant seventh and diminished seventh are, likewise, two forms of the same chord. If we omit some of the works of the most modern writers, ninety-nine per cent. of all music in existence is made up of these four or, more properly speaking, two, chords.

A Young Organist

DEAR JUNIOR ETUDE:

In the letters to the Club Corner, I notice that although many are taking piano or violin lessons, few are taking pipe-organ. I have taken piano for five years. Three months ago I started on the pipe-organ. I find it wonderfully interesting and I intend to make it my vocation. Of course it is much harder than piano; but to gain anything you must study. I intend

to take pipe-organ in college and then study abroad if possible.

I am a Junior A in High School. We have a boys' band of one hundred pieces, the largest in the northwest. Our orchestra has seventy-five pieces.

I hope many others will study pipe-organ, as I am doing. It is wonderful.

Your friend,
MARION MARSHALL SMITH (Age 14),
Washington.

"Any method which confines one to a single style becomes an enemy to progress; and in expressing my preferences for classical music as a basis of piano study, I do not wish to reject modern music absolutely."

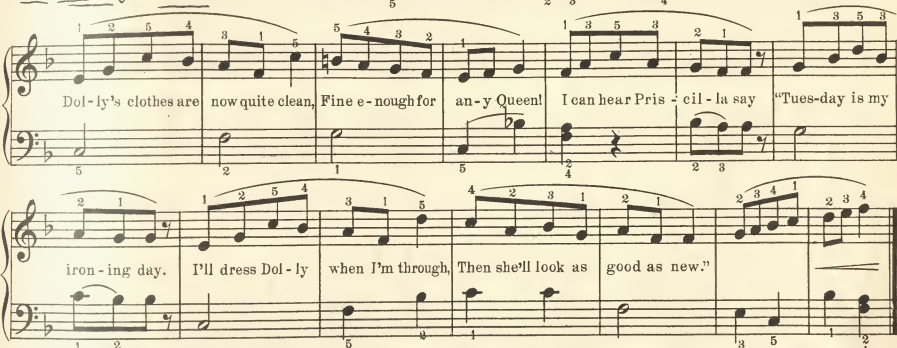
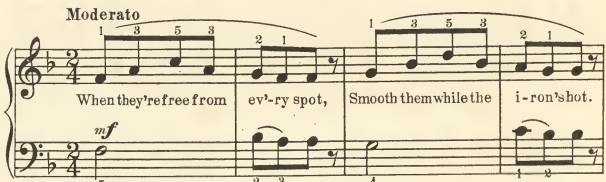
—LE COFFEY.

PRISCILLA ON TUESDAY

from "PRISCILLA'S WEEK"

Another number from this delightful little set. Grade 1

MATHILDE BILBRO



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RAIN

The rain is raining all around,
It falls on field and tree,
It rains on the umbrellas here,
And on the ships at sea.

R. L. S.

MARION HICKMAN

From a new set, Child's Garden of Piano Pieces, To be played with crisp touch and automatic precision. Grade 2



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THE SANDMAN

MARCH SONG

WALLACE A. JOHNSON, Op. 116, No. 6

Tempo di Marcia M.M. ♩ = 108

THE ETUDE

The Sand-man will come, The Sand-man will come, He'll get you, get you, get you, if you don't watch out; So put your toys a-way, you've played so hard to-day, And close your eyes in slum-ber, all the long night through. then he won't get you.

Tick-tock, Tick-tock, Tick-tock, Tick-tock, The clock will tick the time a-way un-till you wake and it is day;

Tick-tock, Tick-tock, Tick-tock, Tick-tock, The Sand-man sure is com-ing so be-ware, be-ware.

mf *f* *Fine* *D.C.*

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LA ROXELANE

F. J. HAYDN

Allegretto M.M. ♩ = 104

p *con grassia* *Fine* *dolce* *mf* *p* *D.C.*

THE ETUDE

THE JOLLY JUGGLER IN JAPAN

TOKYO STREET FAIR

JANUARY 1928

Page 77

Very characteristic. Grade 24

Allegretto M.M. ♩ = 100

FRIEDA PEYCKE

mp *light staccato thru-out* *mf* *marcato* *growing louder* *Very gayly* *f* *pp* *Tempo I.* *mf* *pp* *mf*

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DANCE SORRENTO

In the style of a *Tarantella* requiring light, delicate finger work. Grade 2½

FRANCES TERRY

Allegro agitato M.M. ♩ = 144

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Young Folks' Picture History of Music

By James Francis Cooke Price, \$1.00



"Young Folks' Picture History of Music" gives information entertainingly. It reads like a delightful story book, beginning with the old Greek fable regarding the origin of music and soon leads to the facts relating to the growth of musical art in each an engaging manner that the young reader is fascinated with musical lore. Little biographical outlines and anecdotes are given of the old masters, Bach, Handel, Haydn, Gluck, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Wagner, etc. More important modern matters are briefly introduced, thus acquainting the young musician with practically all of the great composers. There are one hundred and some odd pictures cut out and pasted in proper places in the book. These attractive illustrations arouse an interest in the things and individuals pictured and while they apparently provide play with scenes and people, they are leading the reader to a wealth of information on things musical.

Child's Own Book of Great Musicians

A Series of Little Biographies with "Cut-Out" Pictures
By Thomas Tupper Price, 20c each

A series of booklets for children along new and original lines containing miniature biographies of the following masters:

BACH	WAGNER	VERDI
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Each biography a separate book

These clever biographies are designed to instruct and at the same time amuse the children through a combination of play and study. After reading the stories the child cuts out pictures and pastes them in the spaces designated; then, on the blank pages provided, proceeds to write a short composition based on the knowledge acquired, thus the "child's own book" is made even to the kind for which each card, needle and directions are furnished. This system improves the story on the child mind in a most vivid and lasting manner.

Standard History of Music

By James Francis Cooke Price, \$1.50

A complete, concise, understandable and authoritative series of forty "story lessons" in the development of musical art. This history is a thoroughly practical textbook, told in story form—so clear a child can understand every word, so absorbing that adults are charmed with it. All difficult words are self-explanatory. It contains 150 excellent illustrations.

Harmony Book for Beginners

By Preston Ware Orem Price, \$1.25

Lays a strong foundation for future musicianship by giving the main essentials of the subject in such simple, understandable and interesting manner that with a minimum of study every child or adult can grasp it. This is not a rehash of the old "cut and dried" harmonies, but a fresh, new, sound treatment along modern lines. Blank music staves are furnished, right in the book, for writing out all examples.

Theory and Composition of Music

By Preston Ware Orem Price, \$1.25

Treats of the building up of melodies and their accompaniment; the use of the practical uses of modulation and of the application of all harmonic knowledge. May be used to follow "Harmony Book for Beginners."



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